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AN APPRAISAL OF PSYCHOLOGICAL RESEARCH IN SPEECH

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WHEN the NATIONAL ASSOCIATION was organized twenty years ago and provided with what some referred to hopefully as a "learned journal," one of the avowed objects was to promote research in the field of speech. In an early report our first Committee on Research suggested that the psychology of the speech arts might prove a fruitful subject for investigation, and recommended that members of the ASSOCIATION with some knowledge of psychology turn their attention to it. The pages of the QUARTERLY JOURNAL testify that many of us have followed the Committee's advice with enthusiasm, if not always with discrimination. A large number of the some six hundred articles that have appeared in the JOURNAL are at least tinged with psychology. Not many of them can be called research, but there remain thirty-five or forty at least that have some claim to the label and that constitute our response to the Committee's recommendation.

I have recently reread these articles, together with a few published by members of our ASSOCIATION in other journals, in an attempt to assess the enterprise. Is it possible to trace major trends of development? If so, which trends have proved most fruitful? Which promise most for the future? Has the enterprise as a whole been productive?

Omitting somewhat arbitrarily all research studies in phonetics, voice science, and speech pathology, where some of the work has involved the use of laboratory technique borrowed from the psychologist, I shall discuss major trends and refer to individual studies mainly for the purpose of illustration. With the exception of a few

studies difficult to classify, our research in the psychology of speech has taken one or another of three forms. The first is the adaptation for use in the speech arts of the experimentally verified conclusions of psychology.

Any practical art that is more than a traditional collection of rules of thumb is based on general principles adapted from the conclusions of science. Medicine draws its basic principles from anatomy, physiology, and chemistry; engineering from physics; surveying from mathematics. But the conclusions of a science are not immediately available to the practitioner. Between every art and its basic science stands an indispensable group of middle men who select certain of the established truths of the science, adapt them for practical use, and place them in the hands of the practitioner. This work of selection and adaptation is legitimate research. To do it well requires a more intimate knowledge of the art than the scientist usually possesses and a more intimate knowledge of the science than the practitioner usually possesses.

A good example of this type of research in our field is Wells' study of "Methods of Memorization for the Speaker and Reader." [1] Turning his back on speculative theories of learning, the author went directly to the experimental literature on memory, selected with discrimination some twenty-five or thirty conclusions established in the laboratory, and organized his findings as a systematic procedure for the use of the public speaker and reader. The result is a solid and useful contribution to rhetorical method. Unfortunately Wells' work stands almost alone. Few members of the ASSOCIATION have attempted this kind of research, and no one, so far as I know, has completed a piece of work comparable to Wells' in quality.

While more work of this kind could and should be done, I suspect its possibilities are limited. The amount of experimental evidence which Hollingworth has succeeded in collecting in his *Psychology of the Audience* [2] is not impressive, and the total number of established conclusions from the psychological laboratory which can be turned to account in the speech arts may not be very great.

A second type of research has involved the adoption of the assumptions, concepts, explanatory principles, and theories of the various schools of modern psychology. A large number of the psychological studies published in the QUARTERLY JOURNAL are of this type. While

[1] Earl W. Wells, "Methods of Memorization for the Speaker and Reader," QUARTERLY JOURNAL OF SPEECH, XIV, 39.

[2] H. L. Hollingworth, *The Psychology of the Audience* (1935).

the behaviorists have been especially active, most of the modern schools of psychology are represented. In evaluating these studies, I am on very controversial ground, but I shall venture the opinion that most of this work is vitiated by a misconception of the nature and purpose of scientific theory, and that it has been and will continue to be of slight value.

The scientist seeks, by observation and experiment, to discover uniformities in the sequence of those events which constitute the subject matter of his particular science. His experimentally verified conclusions become scientific laws. But these laws are not the result of observation and experiment alone. Before the scientist can proceed with his task, he must build a rather elaborate theoretical structure to serve as a frame of reference for the classification of facts and as a base from which hypotheses may be projected. He must make basic assumptions, frame explanatory concepts and principles, and formulate theories. Of this somewhat speculative theoretical structure he does not inquire, Is it true? but rather, Is it useful? Will it aid in the projection of verifiable hypotheses? And he does not confuse his theoretical construction with the verified conclusions that eventually come from his laboratory. The theoretical structure is scaffolding, not scientific truth.

To the casual observer, modern psychology presents a fascinating but bewildering confusion of scientific scaffolding. The field is split up into a number of rival schools, and each school makes its own basic assumptions regarding the nature of the phenomena to be studied, constructs its own explanatory concepts and principles, formulates its own theories, and projects its own hypotheses. This does not mean, however, that all is confusion and futility. From the laboratories of all of the schools issue slowly the experimentally verified conclusions that constitute scientific truth, and truth is one regardless of the route by which it is reached.

The conclusions which are established in the behaviorist's or the Gestaltist's laboratory are accepted by all psychologists. They are a permanent contribution to scientific knowledge, and their value is not affected by the modification or even by the abandonment of the theories which led to their discovery. When such conclusions are applicable to the speech arts, we do well to adopt them and to base our practice on them. But there is no object in borrowing the psychologist's theoretical scaffolding unless we wish to use it as the psychologist himself uses it—as a basis for experimentation.

A few of the papers we have published suggest that psychological theory may be of use to us in this way. Woolbert's study of "Speech

and the Learning Process," [3] published in 1920, points out some of the practical implications in the teaching of speech of the "trial and error" theory of learning. His discussion is suggestive of experimental work that might be undertaken on the acquisition of speech skills. Parrish's discussion of the "Implications of Gestalt Psychology," in 1928,[4] is also suggestive. Of greater value than either, I think, is Dickens' discussion of "The Group Fallacy and Public Speaking," published in 1931.[5] He observes that our treatment of audience behavior is largely in terms of the "crowd mind" and proposes to substitute for this concept Allport's concept of inter-stimulation. It is probable that the theory of inter-stimulation would be more fruitful in verifiable hypotheses than the somewhat mystical concept of the crowd mind.

These papers are useful in suggesting problems for experimental work. Many of our psychological articles, however, have not been useful even in this way. They have been devoted essentially to the translation of our own principles and procedures into the terminology of this, that, or the other psychological theory. Too often it has been a translation which does nothing to illuminate our problems or to suggest experimental attacks on them, but simply substitutes one terminology for another without any gain in scientific validity or practical convenience.

Before I leave this second main group of psychological studies, I should like to say something of the attempts which several members of the ASSOCIATION have made to formulate a complete theory of persuasion in terms of one or another of the modern psychologies. Current rhetorical theory is based on the outmoded pluralistic psychology of "mental faculties." As modern psychology is strongly monistic in tendency, the temptation to restate rhetorical theory in terms of modern psychology has been more than some of us could resist.

Woolbert was the first to splinter a lance on this shield. In a series of five articles published in 1917, 1918, and 1919,[6] he attacked the

[3] Charles H. Woolbert, "Speech and the Learning Process," QUARTERLY JOURNAL OF SPEECH EDUCATION, VI, No. 1, 55.

[4] W. M. Parrish, "Implications of Gestalt Psychology," QUARTERLY JOURNAL OF SPEECH, XIV, 8.

[5] Milton Dickens, "The Group Fallacy and Public Speaking," QUARTERLY JOURNAL OF SPEECH, XVII, 40.

[6] Charles H. Woolbert, "Conviction and Persuasion: Some Considerations of Theory," QUARTERLY JOURNAL OF PUBLIC SPEAKING, III, 249; "The Place of Logic in a System of Persuasion," QUARTERLY JOURNAL OF SPEECH EDUCA-

traditional conviction-persuasion dichotomy and attempted to formulate a complete theory of persuasion in behavioristic terms. The Woolbertian theory is ingenious and reasonably complete. Everything considered, it is the most successful attempt that has been made to recast rhetorical theory in modern terms. But it seems to me of interest chiefly as an illustration of the insurmountable obstacles confronting anyone who attempts to formulate a theory of persuasion in terms of modern psychology. Woolbert was unable to base his theory on experimentally verified conclusions from the behaviorist's laboratory; he found it necessary rather to use the more speculative portions of behavioristic theory. And to eke out behavioristic theory, he was obliged to invoke subconscious mental activity and even to do some speculating on his own account.

My interest in Woolbert's theory may be due partly to the fact that I have pursued the same Will o' the Wisp. In a paper published in the QUARTERLY JOURNAL in 1924,[7] and in another published in *Studies in Rhetoric and Public Speaking*[8] in 1925, I attempted to outline a theory of persuasion in terms of functional psychology. The theory is much less complete than Woolbert's, and if it avoids some of his difficulties, it does so only because of its incompleteness.

More recently Brigance has briefly sketched the outline of a theory of persuasion couched in terms of dynamic psychology, employing desire as his basic concept.[9] According to his view, when the speaker's purpose is to arouse and inspire, persuasion is a process of vitalizing old desires; when his purpose is to secure the acceptance of new beliefs or courses of action, persuasion is a process of substituting new desires for old. So far, so good. But if the author attempts to elaborate a detailed and complete theory of persuasion on this basis, I suspect he will encounter difficulties. He is likely to find that few established conclusions from the psychologist's laboratory are available, and that he must supplement them with highly speculative theories and hypotheses which the psychologist himself will soon have abandoned in favor of more useful scaffolding.

On the whole, I think our attempt to import into the field of

TION, IV, 19; "Persuasion: Principles and Method," QUARTERLY JOURNAL OF SPEECH EDUCATION, V, 12, 101, 212.

[7] W. E. Utterback, "A Psychological Approach to the Rhetoric of Speech Composition," QUARTERLY JOURNAL OF SPEECH EDUCATION, X, 17.

[8] W. E. Utterback, "A Psychological View of Argumentation," STUDIES IN RHETORIC AND PUBLIC SPEAKING (1925), 283.

[9] William N. Brigance, "Can We Re-define the James-Winans Theory of Persuasion?" QUARTERLY JOURNAL OF SPEECH, XXI, 19.

speech the theoretical paraphernalia of the psychologist has been unproductive. If we wish to make psychology one of the scientific bases of the speech arts, we must adapt its conclusions rather than adopt its assumptions and theories.

The third major trend in our psychological research has been toward the direct application of the psychologist's experimental technique to our own problems. Woolbert led the way in 1918 with his work on "Effects of Various Modes of Public Reading," [10] and Flemming followed two years later with "A Study of Silent Reading in Classes in Speech."[11] In 1928 Jersild published the results of experiments on "Modes of Emphasis in Public Speaking." [12] Four experimental studies have been made of the use of rating scales for measuring the effectiveness of public address, one by Stevens in 1928,[13] two by Knower in 1929,[14] and one by Norvelle in 1934.[15] In 1932 and 1934 [16] Flemming published the results of two experiments attempting to correlate various factors in personality, and studies of personality by Hunter, Tracy, and Moore appeared in 1935.[17] Opp's "Study of Over-learning in Dramatization" appeared in 1933.[18] Of these studies, those of Woolbert, Jersild, and Opp seem to me of high quality.

Another group of experimental studies has attempted to measure

[10] Charles H. Woolbert, "Effects of Various Modes of Public Reading," JOURNAL OF APPLIED PSYCHOLOGY, IV, 162.

[11] Edwin G. Flemming, "A Study of Silent Reading in Classes in Speech," QUARTERLY JOURNAL OF SPEECH EDUCATION, VI, No. 4, 31.

[12] Arthur Jersild, "Modes of Emphasis in Public Speaking," JOURNAL OF APPLIED PSYCHOLOGY, XII, 611.

[13] Wilmer E. Stevens, "A Rating Scale for Public Speakers," QUARTERLY JOURNAL OF SPEECH, XIV, 223.

[14] Franklin H. Knower, "A Suggestive Study of Public-Speaking Rating-Scale Values," QUARTERLY JOURNAL OF SPEECH, XV, 30, 216.

[15] Lee Norvelle, "Development and Application of a Method for Measuring the Effectiveness of Instruction in a Basic Speech Course," SPEECH MONOGRAPHS, I, No. 1, 41.

[16] Edwin G. Flemming, "Expression and Personality," QUARTERLY JOURNAL OF SPEECH, XVIII, 270; "Pleasant Voice," QUARTERLY JOURNAL OF SPEECH, XX, 194.

[17] Aria D. Hunter, "A Comparison of Introverted and Extroverted High School Speakers," SPEECH MONOGRAPHS, II, No. 1, 50; James A. Tracy, "A Study of Personality Traits of Mature Actors and Mature Speakers," SPEECH MONOGRAPHS, II, No. 1, 53; Glen E. Moore, "Personality Changes Resulting from Training in Speech Fundamentals," SPEECH MONOGRAPHS, II, No. 1, 56.

[18] Paul F. Opp, "A Study of Overlearning in Dramatization," QUARTERLY JOURNAL OF SPEECH, XIX, 386.

the effectiveness of various types of public address in terms of the reaction of the audience. Collins published in 1924 a study of "The Relative Effectiveness of the Condensed and Extended Motive Appeal." [19] Four years later Woodward attempted the "Measurement and Analysis of Audience Opinion" by means of the shift-of-opinion ballot. [20] In 1932 Millson used the same method to measure audience reaction to three modes of public address,[21] and in 1935 published a brief study of "Audience-Reaction to Symposium." [22] Finally, Knower has recently published "A Study of the Effects of Oral Argument on Changes of Attitude," [23] using as an instrument of measurement the Smith-Thurstone Scale for the Measurement of Attitudes Toward Prohibition. In this group Millson's first study and Knower's study are of especially high quality.

Some of our experimental work has been poor, partly on account of lack of familiarity with experimental method and partly on account of the inherent difficulty of the problems attacked. Some of it has been excellent. On the whole, I believe it has been more productive than any other type of research discussed in this paper.

The story of our psychological research during the past twenty years is not one of impressive accomplishment. In large part it is a story of misdirected effort. A few members of the ASSOCIATION have gone to the psychologist for conclusions established in the laboratory and have adapted those conclusions for use in the speech arts. This type of work is valuable and we should do more of it. Many more of us have gone to the psychologist for psychological theory. For the most part we have not used this theory as a basis for experimentation, but have accepted it as scientific truth and attempted to restate rhetorical principles and procedure in its terms. This venture has been largely a waste of time and effort. A few members of the ASSOCIATION have gone to the psychologist for experimental method and have applied that method to the study of our own prob-

[19] G. Rowland Collins, "The Relative Effectiveness of the Condensed and Extended Motive Appeal," QUARTERLY JOURNAL OF SPEECH EDUCATION, X, 221.

[20] Howard S. Woodward, "Measurement and Analysis of Audience Opinion," QUARTERLY JOURNAL OF SPEECH, XIV, 94.

[21] W. A. D. Millson, "Problems in Measuring Audience Reaction," QUARTERLY JOURNAL OF SPEECH, XVIII, 621.

[22] W. A. D. Millson, "Audience Reaction to Symposium," QUARTERLY JOURNAL OF SPEECH, XXI, 43.

[23] Franklin H. Knower, "Experimental Studies of Changes in Attitude: I, A Study of the Effects of Oral Argument on Changes of Attitude," *Journal of Social Psychology*, VI, 315.

lems. These men have already done some excellent work, and their success suggests that experimental work in the psychology of speech is a fruitful field. It is a field, however, that can be cultivated only by those who have had rigorous training in experimental method.

SOME PROBLEMS OF SCOPE AND METHOD IN RHETORICAL SCHOLARSHIP

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THE important work in the history and criticism of American public address now being undertaken in the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH is a strong reminder that our scholarship is maintaining its confident advance. Even so, the question must ever stand before us: What are we about, and how are we to go about it? If we rest content with established methods and conceptions only, and do not from time to time question our assumptions, we blind ourselves to much useful knowledge and many possibilities of fruitful interpretation.

Our problems of scope and method are shared by students of literature generally, though they have their special implications and complications for us. We must, therefore, consider them as they affect the literary scholars especially, for their methods and ours are largely parallel.

Both we and they have for materials documents in the art of communication, composed by men great and small, important and unimportant, who wrote or spoke first and foremost for their own times and societies, though always with the likelihood of exerting influences which should out-live them. There can be little doubt, furthermore, if one recalls not only Demosthenes and Cicero, but moderns like Bossuet, Burke, and Abraham Lincoln, that speeches *may* be literature. But these names are few, and speeches and speakers are many. If, nevertheless, we turn from the great orators who undoubtedly spoke literature, to the run-of-the-mill effective speakers, we find close analogies to the same sort of local topography in letters. This parallel suggests that methods and materials in literary history and critical scholarship apply likewise in oratory and rhetoric. Some modifications and adaptations, of course, are necessary; but we always have an overlapping so great that method in literary history is almost the same as in rhetorical history.

In this our common lot, two general problems seem to me urgent at the present time. They may be briefly stated as questions (1) of criticism and interpretation versus historical fact finding or reconstructing the past, and (2) of the individual point of view versus the social.

First we must answer those apostles of the contemporaneous who would have us adapt and interpret and criticize poems and plays, speeches and pamphlets, for today in terms of today, and leave off digging into the far corners and obscure recesses of the past for information about the authors of these works. What we need, they say, is *Hamlet* in modern dress, "Who Is to Blame" rewritten in terms of contemporary life, *Emerson and How to Know Him*. A study, we are reminded, of "Rhetorical Exercises in Tudor Education"[1] is all very well, and may be interesting; but Tudor days are gone, today is with us; and what we want to know, if anything, is what Tudor education can signify in twentieth century American society.

To this sort of argument I should answer, you are right as far as you go, but you don't go far enough. Ultimately, of course, the justification of scholarship will be its use in enabling the voices of the past to be heard effectively in the present. If this can be accomplished without literary history, well and good. To be sure, barring difficulties of language, much literature, even from the remote past, can be understood, appreciated, and enjoyed to a reasonable extent in the light of the present day. But such enjoyment and understanding are partial and incomplete. Literature is definitely impoverished without literary history. Without the background, the setting, the historical comparison and contrast which literary history provides, even the great works, the mountain peaks of letters, are but dimly known, and the lesser works, the level plain and the mounds and knolls, not at all.

The case for *rhetorical* history is still stronger. Rhetorical criticism must depend almost entirely upon historical knowledge for its effectiveness, because, in the first place, rhetorical history, as compared with literary history, is concerned with a lesser proportion of those men whose voices, unassisted, continue still to be heard. There are fewer practitioners of public address than men of letters who speak directly from one age to later ages. This is only to say that numerically and proportionately there are more Ovids than Ciceros,

[1] Karl R. Wallace, QUARTERLY JOURNAL OF SPEECH (Feb., 1936), 22:28–51.

more Washington Irvings than Thomas Paines. If, therefore, materials for rhetorical criticism of the past are to be had, they must come largely through the agency of rhetorical history.

There is another factor which enhances the importance of the history of public address, the difference of object between literary and rhetorical criticism. For several years now, we have had in the writings on our subject a plain statement of the legal separation, if not the divorce, of literary and rhetorical criticism. Rhetorical criticism, we understand, is concerned only secondarily with permanent esthetic canons. It gains its value from its primary concern with considerations of audience-speaker-occasion—of background, surroundings, contemporary effectiveness. The criticism of oratory, while never ignoring the place and significance which a speech or a man may have at present, independent of his own age, will be mainly and emphatically interested in what that speech and that man were, or more especially what they seemed to be, to their contemporaries in their contemporary settings. Hence it is that rhetorical criticism, unless it be criticism of current speeches, cannot do without rhetorical history, and full and accurate history at that. Studies like Professor C. Harold King's paper on Whitefield[2] are essential to rhetorical criticism. And when I say this, I am not forgetting that formal canons for rhetorical analysis can be applied with more or less profit as *exercises* to almost any speech whose language is understood. It is very useful to make a "Structural Analysis of the Sermons of Dr. Harry Emerson Fosdick,"[3] or to apply the Aristotelian categories to Burke's speech on *American Taxation*. Furthermore, the sort of objective psychological analysis derived from counting the first and second personal pronouns in Woodrow Wilson's speeches provides a do-able job and certain definite information. These analyses, however, must remain only exercises until historical study has provided, and criticism has learned to use rather complete knowledge of the setting in all of its significant aspects. We conclude, therefore, that historical study must go on, and that rhetorical criticism will be sound only when it uses the results of historical study both in judging the past in terms of the past and in judging the past for the present.

Now, if we try to answer the question, What sort of history are we to have, what is its scope to be, what its emphasis? we at once

[2] "George Whitefield: Dramatic Evangelist," QUARTERLY JOURNAL OF SPEECH (April, 1933), 19:165–175.

[3] G. S. Macvaugh, QUARTERLY JOURNAL OF SPEECH (Nov., 1932), 18:531–546.

face the second large problem which I mentioned earlier, the problem of the individual point of view versus the social.

This problem is brought to us in the form of accusation. We are told that we busy ourselves with sterile, stagnant scholarship and minute dehumanized research. By our preoccupation with great figures, it is said that we convey the false impression that the past is made of great men and that anything we can find out about them justifies the search. We are chided for blinding ourselves with the constant sight of individuals and of treating them as single and self-accounting phenomena. The recommended alternative is the one which the historian of society has gradually chosen during the past quarter century. We are enjoined to study the social scope, of which individuals, even great writers and great orators, are merely phases and not such very significant phases at that. We are warned to bring our eyes down from the hills to the plain and concentrate our gaze on the great level lands and the streams and floods there. We are advised to adapt and use in our histories of literature and oratory the philosophy of movements and forces as exemplified in the work of Turner, of Parrington, of the Beards, and give up once and for all the notion that "Lives of great men all remind us . . ."

Whatever may be our ultimate decision, this is a challenge we must fairly face, a point of view whose possibilities we must study thoughtfully. It is the point of view which is presented, for example, in the volume called *The Re-interpretation of American Literature*,[4] edited by Norman Foerster. Of particular importance to students of public address are the papers in this volume by Professor A. M. Schlesinger on "American History and American Literary History," and by Professor H. H. Clark on "American Literary History and American Literature," where the issues are precisely and clearly drawn.

The contention of Foerster and his associates is that the interaction of forces and tendencies is significant, while biographical and episodical information are merely curious. Therefore, they argue, the emphasis of literary history is to be shifted from figures to society: to forces, influences, and the general state of popular culture and of social organization. Literary history, they say, like political and social history, and the history of public address like both of them, are to be studied in the light of more socially significant conceptions than great figures, personal gossip, and chronology.

[4] Harcourt, Brace and Company (1928).

Professor Schlesinger's statement of the social historian's case is positive and uncompromising. To him the history of letters, and of course of public address, must be one of the social sciences, "with the main attention always fixed on what is broadly diffused rather than on what is unusual or special."[5] It is doubtless true, as he says, that

> The literary historian [and as I have shown, we may read as well the historian of the rhetorical faculty] of the future will have to widen his vision and take into proper account such factors as the invention of the rotary press, the state of general education and enlightenment, the constant cheapening of the process of printing, the increasing ease of travel and communication, the distribution of surplus wealth and leisure, the distribution of bookstores and circulating libraries, the popularization of the telephone, the motor car, movie and radio, the legislative attitudes toward such questions as censorship, international copyright, and a tariff on foreign books.[6]

The student of public address can add others of his own, *ad lib.*; but we shall still have books and men to study, great and small, and the influences which operated on these books and men and on their audiences.

This attempt to circumscribe the universe and the human soul provides useful suggestions, but tends to overshoot its mark. Granted that the ideal literary historian should be one, like Plato's philosopher king, who knows all things past and present, understands them and realizes their relations in all their social, esthetic, literary, and scientific manifestations—granted this ideal, can a man comprehend it, can a man fulfill it? Who can comprehend the *whole* of social history and all its parts?

Life is lived in time, and history is true only when the time-element is clearly visible in it. But when time is introduced into a picture of society to make it real and dynamic, we must see forces moving, and moving in directions: parallel, contrary, transverse—currents and cross-currents. Thus there appear many influences and movements, affecting and altering each other, sometimes coming together, sometimes diffusing, sometimes mutually deflecting each other.

To carry a whole cross-section of society forward at once is manifestly impossible, and is probably not even desirable. The days of a man's life, even a scholar's, are short, and his ability to resist the powers of confusion is not limitless. It seems to me that any student must make choices, choices of currents which seem to him worth fol-

[5] *Op. cit.*, 162.
[6] *Op. cit.*, 171.

lowing, men and works which seem worth studying. He must select points of concentration or departure. His focus must be narrowed to the specific phenomena to be studied, the men, or the examples of public address or the social influences to be explained. He will not attempt to set forth the whole background or the whole aftermath of the subject of his study. All social influences are important in general, but some have much bearing, some little, on any specific man or work or movement at any particular time. For the sake of comprehensibility in study and exposition, the scholar must look at the background of specific material through what H. H. Clark calls the "windows" of the foreground.

Furthermore, the whole of most fields of research by no means needs re-doing. Even the most socially-minded scholar must find much already done which he would be foolish indeed not to use. Perhaps only one or two specific and limited studies need to be made, to give order and movement to a whole series of forces and influences. Perhaps a study of the contents and vogue of the McGuffey *Readers* would be sufficient to provide the necessary connection between what is already known and understood of American literature in the mid-nineteenth century and the knowledge we seek of the state of popular culture at that time. A study of the number and kind of public gatherings which people attended in a few American cities and towns prior to the rise of the itinerant lecturer may, perhaps, add enough significance to what we know now about the lecturing careers of such persons as Emerson and Harriet Beecher Stowe. And of course, competent studies of rhetorics and rhetoricians, of speeches and speakers, will be as much the proper scope of our scholarship as heretofore. Many problems as restricted and as narrow as these wait to be done and to be done in much the same way and with the same care as has been the practice of good scholars as long as there have been good scholars. The unified whole of any study may be the work of several, not one scholar. The larger conceptions of the history of public address must still depend upon the co-operative efforts of many scholars for their realization. The individual studies chosen will be as special and as exact as heretofore, but they will be chosen on a more significant plan. A sense of the whole pattern, the whole social pattern in as wide a significance as possible, should control the selection and scope of work to be done, and the scholar should realize the function in social history that his study is to serve.

The two main factors in history have always been to some extent realized—that is, figures and forces. Probably it has been the fault

of history in the past, and especially the fault of the history of literature and oratory, to let the study of figures obscure or blot out the study of forces and social movements. A corrective balance unquestionably needs to be established. Figures and forces must be studied together, and perhaps in a proportion that will definitely give the predominance to forces. No one man, furthermore, can afford to devote himself entirely to figures. It is a logical fallacy—scholarly myopia. Possibly if men like Schlesinger can be taken as speaking for the main trend in history, we should for the future, a collectivist future, pursue forces exclusively and let figures take care of themselves. This extremity I for one cannot admit. That the interesting facts of human biography can be ignored, even in a picture of the great society, I am unable to believe. For one thing, how are forces to be known except largely by generalization from the study of figures? Furthermore, incarnation seems congenial to the mind. For most of us, forces are symbolized by men. The danger comes when we forget the fact of the symbolism. As Professor Grierson says, "Poems are not written by influences or movements or sources, but come from the living hearts of men."[7] And the same fact, it seems to me, must continue to be held true of specimens of public address as well.

If now the question be fairly put: Does this imply that most of our previous scholarship, which has tended to feature the individual great man, the unusual and the special (though never quite so much as its critics assume), must be thrown overboard, and that we must begin anew after we have learned the lesson which presumably some political historians learned a quarter of a century ago? If this question be asked, the answer, it appears to me, is definitely No; and I think that when the social point of view is properly diffused, it will be discovered that many of us who have labored in darkness have, nevertheless, helped in the diffusion of the light.

The ideal of all knowledge in its whole significance may well stand before our scholarship, as before education; but it must not become a will-o'-the-wisp. We must not accept an economic history, a sociological history as the whole history of literature or of oratory, any more than a political history, a scientific history, or a Marxist history. None is history; all are history. We must recognize them for what they are worth—for parts, for points of view; and we must struggle for proportion, for perspective, as well as we may, with the aid of as much sound information, as much true judgment, and as

[7] "Introduction" to *The Poems of John Donne* (1929).

much power of synthesis as each of us is capable of mustering. And we must admit that the story is never finally done.

THE ADVENT OF SCENIC DESIGN IN ENGLAND

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AT THE height of the Elizabethan age all drama was performed against what may be designated as "formal" backgrounds. As a rule the actors' lines supplied the necessary information as to locale or time of day, and while these verbal picturizations were often supported by various properties and effects, they were seldom if ever depicted in full scenic form. Because these naïve devices succeeded so fully, it is interesting to know the origin of the conception of the stage as a picture, a conception which prevailed by the end of the seventeenth century, and which has continued to this day.

In 1605, the advent of the court masque introduced to the drama a new combination of scenic requirements. The masque at that time was a kind of pageant or ballet, combining poetry, music and dancing with some spectacularity of presentation. With these elements the production was contrived to build up the interest of the audience in the appearance of a group of mythological figures, who, having been revealed with appropriate fanfaronade, came forward and voiced the sentiment of the occasion. The performance required a good deal of floor space for dancing, a raised platform on which the main characters might appear to advantage, and some means of connecting the two areas.[1]

For nearly a century preceding, painters and architects had evinced an overwhelming interest in the problems of perspective, first linear, then aerial. Further discovery of the laws of optics had made

[1] It is important to note that the platform was called the "scene," while the dancing space on the ballroom floor was the "stage." The use of the connecting steps may be noted particularly in the *Masque of Flowers*, reprinted by H. E. Evans, *English Masques* (London, 1897), 106-110, and in many other masques where the characters are directed to "descend." Lee Simonson, *The Stage Is Set* (N. Y., 1932), 478, reproduces an etching by Callot which shows the masquers descending from the platform by way of a pair of curving ramps. See also W. J. Lawrence, *The Elizabethan Playhouse*, first series (Stratford, 1913), 104.

every form of illusion popular. In 1551, Serlio, writing on the art of perspective in architecture, could not resist going out of his way to describe the illusions of depth which he had injected into his "scene," or background, for a play in Vincente shortly before.[2] His device had consisted of a sloping scaffold upon which two rows of fake houses receded from the view, gradually diminishing in height while growing closer together. A little later Scamozzi added similar "perspectives," five in number, one behind each door, to the classical *skene* of the Olympian Theatre at Vicenza.[3]

Returning from Italy, where he had seen the effects of the work of Scamozzi and Serlio, Inigo Jones introduced into the mounting of the *Masque of Blacknesse* a similar "scene," raising a scaffold after the Serlian fashion and placing upon it a Serlian perspective. Across the front of the setting he strung a painted curtain which concealed the stage before the beginning of the masque, so that the revelation of the setting, like the unveiling of a picture, might produce the greatest possible impact upon the eyes of the beholders.[4] The visual sum thus created was decorative in spirit, pictorial in form, and featured illusions of dimension and distance. That the setting was originally conceived as an extraneous adornment of the poetry of the masque is generally acknowledged. That it eventually dominated the other elements is evident in the development of the form of the masque, and in incidents such as the Jonson-Jones quarrel.

It was Jones, who, with the assistance of John Webb, John Knight, Isaac Oliver,[5] and many others now unknown to us, designed the great majority of the court productions. Most of our knowledge of English scene design in this period is derived from the study of drawings of his preserved by the Duke of Devonshire at Chatsworth. Others known to have designed English masques are: Constantino dei Servei, who contrived the masque at Lord Somerset's wedding in 1613, the year that Jones was abroad with the Earl of Arundel; and one M. Corseilles, recorded in Herbert's Office Book as responsible for the production of the *Triumphs of the Prince d'Amour*, in 1636.[6]

The masques were lavishly mounted. Practically no limit was ob-

[2] Sebastiano Serlio, *The first (-fift) Booke of Architecture* (London, 1611), Book two, Chapter III.

[3] Allardyce Nicoll, *Development of the Theatre* (1927), 88.

[4] L. B. Campbell, *Scenes and Machines of the English Stage During the Renaissance* (Cambridge, 1923), 166.

[5] Percy Simpson and C. F. Bell, *Designs by Inigo Jones for Masques and Plays at Court* (Oxford, 1924), 26-27.

[6] *Ibid.*, 27.

served in the expenditure of effort and money.[7] Serlio's advice, that "the more such things cost, the more they are esteemed, for they are things which stately and great persons doe, which are the enemies to niggardlinesse," [8] seems to have been closely followed. Although the time occupied for the actual rehearsals was but little more than a month,[9] the designer must have been at work for some time before, preparing the multitudinous drawings.

Those designs extant are of three kinds, illustrating approximately three stages of the preparation: (1) rough preliminary sketches, (2) ground plans and sections of the stage, showing the arrangement of the scenery, being drawn to scale, either one-eighth or three-sixteenths of an inch to the foot,[10] and (3) painters' elevations of settings or various parts of settings, such as wings, back-shutters, or proscenium, drawn to a somewhat larger scale, the particular scale employed depending upon the amount of detail to be shown. Most of the elevations have been squared in pencil and marked for enlarging.[11]

The drawings, while they vary considerably in finish, are quite similar in style and manner of execution. The preliminary sketches are mostly in pen and brown ink, although some of them have the appearance of having been sketched in lead-pencil and inked afterward. A number of others, chiefly designs for costumes, seem to have been sketched in grey or sepia water color, with the outlines subsequently sharpened with ink. Of the elevations, some few are in pen and ink, while the majority are in hard pencil, rendered in grey wash, and afterward inked. The plans are all done in, probably with conventional draughting instruments. A remarkable thing is the dearth of drawings remaining in color; only nine of these survive, and

[7] *The Triumph of Peace* cost £21,000, which in modern currency would equal nearly a million dollars (Evans, *op. cit.*, 203). Simpson and Bell (p. 20) surmise an effort on the part of Charles I to keep the cost down to £1,400. According to Chambers (*Elizabethan Stage*, III, 380, *passim*), the average cost was nearer to £5,000, or about $150,000 in our money.

[8] *Op. cit.*, Folio 26.

[9] Chambers, *loc. cit.*

[10] For example, the plan for the relatively simple *Florimene* (reproduced by Paul Reyher, *Les Masques Anglais*, Paris, 1909, 346) is drawn one-eighth inch to the foot, while the plan and section for the more complex *Salmacida Spolia* (*Ibid.*, 369-70) is drawn to the larger scale of three-sixteenths inch to the foot.

[11] Examples of these may be seen in Simpson and Bell, *op. cit.*, plates X, XI, XXI, XXVI, XXX, XXXI, XXXII, XXXVIII, XXXIX, L, LI; Enid Welsford, *The Court Masque* (Cambridge, 1927), 366; Lawrence, *op. cit.*, 101, 104; Nicoll, *op. cit.*, 127.

all are designs for costumes. The rendering of one of these paid John Knight, a colorist, fifty-three shillings.[12] Might it have been that Jones, an architect by training, clung to the architect's habit of rendering in black and white only, indicating the coloration verbally or by notes, and hiring skilled renderers, when necessary, to complete the plates?

The translation of the designs into settings called for a degree of ingenuity which might well tax the resources of the best modern technicians. To begin with, the stages, with all their machines, were never permanent structures, but mere scaffolds erected for the occasion within some spacious enclosure such as that of the banqueting hall in Whitehall. The height of the stage from the floor of the hall varied between four and eight feet.[13] Serlio's stage was sloped in order to intensify the perspective, being raised "higher by a ninth part behind," and built "very even and strong because of the Morisco dancers."[14] The horizontal dimensions of the platform compared favorably with those of the average modern theatre. Jones' plan for *Florimene* shows the stage, thirty-eight feet six across by thirty-five feet deep, filling the entire end of the room, from wall to wall.[15] Jones' stage consisted not only of a platform but of a super-structure strong enough to support all the hanging pieces, plus the weight of a score of masquers. For *Salmacida Spolia* this super-structure was forty-seven feet high, rising thirty-nine feet from the stage floor.[16]

After 1608,[17] a regular feature of the design was the framing arch, or "frontispiece,"[18] which was set either on the floor against the forward edge of the stage or upon the platform itself, a few feet back from the front. At first the curtain seems to have hung in front of the frame,[19] being either lowered from above or drawn aside to

[12] Simpson and Bell, *op. cit.*, 27.

[13] Sabbatini (quoted by Campbell, *op. cit.*, 152) specifies the height of four feet. The height of the stage shown in the section for *Salmacida Spolia* (Reyher, *op. cit.*, 370) is seven feet at its lowest point, having in all probability been made higher in order to facilitate the working of the traps.

[14] *Op. cit.*, Folio 24. He goes on to say that "the Theator with the Scene . . . which I made in Vincente, was almost in this sort," adding that, although "from one corner of the Theator to the other, was eyght and twenty foote . . . I had roume inough."

[15] Reyher, *op. cit.*, 346.

[16] *Ibid.*, 370.

[17] The date of *The Hue and the Cry after Cupid.*

[18] The term was also applied to the front curtain.

[19] Lawrence (*op. cit.*, 119) cites a number of instances, chief of which are *Corona Minervae* (1636), and *Tehtys' Festival* (1610). He points out, too, that

reveal the stage as a whole picture, frame and all.[20] It was some time before the curtain was consistently raised to reveal the scene.[21] Not until near the end of the century did it find its way to a regular place behind the proscenium arch.[22]

Beyond the frame of the proscenium, four pairs of graduated wings receded toward the back of the stage, where the gap between them was closed by a pair of large flats set parallel to the front of the stage and meeting in the center. These flats could be slid aside to reveal other similar flats or "shutters" set still deeper, and others, and others, for as many changes of scene as the masque required. Overhead, suspended on tracks, hung the flat clouds, also meeting in the center in such a way that they could be drawn apart to make way for the passage of descending dieties.[23]

As to the construction of these pieces, Serlio's description of his house-wings, "made of spars, or rafters, or laths, covered with linnen cloth," would probably fit those of Jones equally well. The back shutters appear to have been simply large frames, similarly covered. The overhead borders of clouds may have been either covered wooden frames or horizontal lengths of gauze. A number of directions indicate transparencies, but the borders shown in both the *Salmacida Spolia* and *Siege of Rhodes* sections have thickness equal to that of the wings. The remarkable task of turning these cloth-covered frames into palaces, mountains, or sylvan glades, devolved upon the painter. With opaque water colors like those used in fresco painting, he turned

the narrow space of eighteen inches between the frame and the first wings shown in the plans of both *Florimene* and *Salmacida Spolia* might have inhibited the operation of a curtain hung in that space. Since this is the usual space between the proscenium and the first wing, I see no positive reason why it should complicate the working of the curtain, unless it would be because of the danger of fire resulting from its contact with unshielded lights in that position. However, only one masque, *Albion's Triumph* (1610), of the early masque period, indicates in its opening description that the proscenium frame might have been in view before the curtain was removed.

[20] Lawrence (*op. cit.*, 113-118) cites a number of instances of the falling of the curtain, the majority of which, however, seem to me to require further investigation. One particularly, the account of Orazio Busino of the opening of *The Vision of Delight* (1618) in its remarkable confusion, sounds very much as if the witness were drunk at the time. No doubt many of the audience were. (See John Palmer, *Ben Jonson*, 153-54.)

[21] Lawrence, *op. cit.*, 118-119.

[22] Lawrence, *Elizabethan Playhouse* (second series), 177.

[23] The arrangement of these is clearly shown in the plan given by Reyher, and in the plans for the later *Siege of Rhodes*, reproduced by Nicoll, *op. cit.*, 158.

the flat canvas surfaces into marble, brass, rough rocks, trees, or clusters of flowers, as the occasion demanded. Sculptured forms, niches, spheres, vistas of infinite depth, even the supernumeraries,[24] were a regular part of his stock in trade.[25]

If "the soul of the masque" was in painting and carpentry, the ingeniously contrived shift of scene was its heaven. The magnificently painted back shutters, drawn aside, uncovered new and surprising vistas.[26] The cloud borders were slid apart on their tracks to reveal deities seated upon thrones faced with profiles of cloud suspended by wires; as the stage hands sweated at the winches they descended gently to the floor.[27] Sometimes the drawing of the shutters exposed a pivoted platform, which then turned slowly to show another side or two.[28] At other times a platform just high enough to conceal the wheels upon which it was mounted appeared with the drawing of the last pair of shutters, then rolled forward, bearing a number of masquers.[29] Occasionally pieces of scenery sank out of sight through traps in the floor, or were raised into view by the same means.[30] Loud music usually accompanied these transformations, a necessary recourse for

[24] Serlio advises against representing the figures in motion.

[25] His creations, like modern gallery paintings, depended for effectiveness upon uniform illumination. The uncanny ability of the seventeenth and eighteenth century scene painter is scarcely conceivable. I remember an early eighteenth century court theatre in Bayreuth, where the painting, over two hundred years old, was such that at a distance of a few feet I actually could not distinguish flat pieces of painted wood from solid marble. A pair of life-size statues in niches which formed the wings of one set might as easily have been carved full round as painted; under bright electric light, from ten feet away, it was impossible to tell the difference. Of course, the illusion of the whole set was perfect only when seen from one point in the auditorium, the royal box, in the centre of the parterre, quite far back.

[26] *The Hue and the Cry after Cupid,* Evans, *op. cit.,* 18; *The Masque of Queens,* 46; *The Masque of Lords,* 82; *Masque of the Inner Temple and Grey's Inn,* 96; *The Masque of Flowers,* 109; *News from the New World Discovered in the Moon,* 141; *Neptune's Triumph,* 181; *ibid.,* 183; *The Fortunate Isles and Their Union,* 197; *ibid.,* 200; *The Triumph of Peace,* 222; *Salmacida Spolia,* 233, 240, 243.

[27] *The Hue and the Cry after Cupid,* 18; *The Masque of Augers,* 153, 159; *The Triumph of Peace,* 218, 219, 220; *Salmacida Spolia,* 233, 241, 244.

[28] *The Hue and the Cry after Cupid,* 25; *The Masque of Queenes,* 49.

[29] *Neptune's Triumph,* 180; *The Temple of Love,* Simpson and Bell, 10, and plate XXVII; *The Masque of Beauty,* Simpson and Bell, 10; *Hymenei,* Simpson and Bell, 11.

[30] *Masque of the Inner Temple,* Evans, 93; *The Masque of Flowers,* 111; *The Masque of Augers,* 154; *The Triumph of Peace,* 226.

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the drowning out of the noise. It is possible, too, that bright lights were flashed in the eyes of the spectators to inhibit their perception of the details of the change.[31]

The lighting of the masque was designed primarily to produce the greatest possible uniformity of illumination, since any very obvious shadows falling across the flat painted surfaces would have marred the illusion. It is impossible to say for certain where the most lights were placed, but the upstage sides of the proscenium pilasters and arch seem the logical positions.[32] Contrasts of intensity were a regular part of the effect, the revelation of the principal masquers being accompanied by a great increase of brilliance; so much so that the climactic scene of the masque came to be called "the scene of light."[33] Whether this change was produced by uncovering additional lights in the positions just named, or whether there were additional sources behind the back shutters, cannot be positively stated.[34]

The lighting was also used for a number of special "effects," such as sparkling jewels, stars, and irridescent clusters of flowers.[35] Such an effect was generally accomplished by cutting a hole in the scenery, backing the hole with a flask of wine or colored water, then placing a

[31] This is Campbell's belief (170-172). She cites Sabbatini, and offers the "bright sky" of *The Hue and the Cry after Cupid*, and the "circles of light" from *Tethys' Festival* as instances. The device seems impracticable to me, as well as artistically crude to a degree out of keeping with the artistic treatment of the rest of the masques.

[32] Sabbatini, in discussing the construction of the stage, mentions a parapet across the front edge of the platform, the purpose of which was to conceal the underside of the traps, as well as afford a masking for the lights (Campbell, *op. cit.*, 152). The frontispiece of the published version of *The Wits* (1663) shows a platform stage with six oil lamps across the forward edge of the apron. (Reproduced by Lawrence, *Elizabethan Playhouse*, first series, 18).

[33] *The Golden Age Restored*, Evans, *op. cit.*, 199; *The Masque of Augers*, 153. The "illustrious concave" of *The Hue and the Cry after Cupid*, may also have been decorated with lights of this type.

[34] The first position would certainly be the most practicable, since the proscenium frame, to which the lights would be affixed, would remain constantly in position. On the other hand, lights set upstage of the back shutters would be right in the area of greater activity during changes. Campbell reproduces a cut from Sabbatini showing an invention of his for dimming the light of candles by lowering a cydindrical shade on a wire. The same device could be employed to brighten the light, by merely being raised a few inches. A number of such shades, upon the wires and pulleys shown, could easily be "ganged" together, and raised with one line from the side of the stage.

[35] *The Masque of Flowers*, Evans, *op. cit.*, 109; *The Masque of Lords*, 73; and possibly *The Masque of Queens*, 46.

candle behind the flask in such a way that the light would shine through the liquid. Sometimes a polished basin was used as a reflector.[36] This was a rather elaborate set-up, and appears to have been used only in conjunction with stationary pieces of scenery.

How the masque in performance would appear to modern eyes is difficult to say. The illusion was probably not always perfect; there must have been times when the wheels upon which the island floated were visible, when wrinkles disturbed the marble facade of the palace, when the wires supporting such hosts of gods and goddesses were all too apparent. But if there were any flaws in the picture, or hitches in the working of the machines, none of the spectators seems to have noticed them.[37] While on the one hand we must discount the glowing descriptions given by the authors themselves, who would certainly be the last ones to record any discrepancies in the illusion, and those of the spectators, who may not have been entirely sober, and who viewed the spectacle under the spell of novelty and the probable belief that they were witnessing great art, on the other hand it seems unlikely that a production upon which from a hundred thousand to nearly a million dollars had been spent would have been shoddily executed.

The artistic worth of the masque, in the last analysis, is the worth of its designer. Jones' forte was his ingenuity, his mastery of the unexpected and the unnatural, his disregard of the ordinary limitations of gravity and substance, changing walls of rock into open sky, raising mountains from the flat floor, causing islands to float, and making the domes of Palladian temples revolve. Apart from this, he was poor in resource. His treatment of both natural and architectural forms was hardly original. Nothing distinguishes his settings from those of Buonalenti, Parigi, or Torelli but their superior dullness, their almost complete lack of imagination in regard to scale and mass. But this is a minor delinquency in proportion to a greater fault—his over-emphasis of the importance of the visual at the expense of the other

[36] Serlio, *op. cit.*, Folios 26-27.

[37] John Pory, describing *The Masque of Hymen*, tells how "Ben Jonson turned the globe of the earth, standing behind the altar." Does this mean that Jonson was visible to the spectators? (John Palmer, *Ben Jonson*, N.Y., 1934, 151.) Shirley's *Triumph of Peace* (Evans, *op. cit.*, 224) contains a direction for "a great noise, and confusion of voices within . . . as if there were some danger from some part of the machines falling." Does this mean that the falling of machines was a familiar sound? Practically the only adverse comment extant is that of La Boderie, who thought *The Hue and the Cry after Cupid* "assez maigre." (Chambers, *op. cit.*, III, 382.)

elements of the masque. The peculiar beauty of the masque as a species of drama depended upon the harmonious union of poetry, music, dance, and spectacle. Jones destroyed the balance, and turned the masque into a hollow display.

Upon the drama in general the effect of the masque was indirect. Masques appeared from time to time on the public stage, but in different form, as part of another more conventional production; seldom did they comprise the entire performance. The public stage already possessed the traps, wires, and a curtained alcove necessary for the various revelations, but the cost must have inhibited any attempt at pictorial unity. Also, the acting conventions of the public stage were highly developed, while those of the masque were as yet scarcely established; as a result they persisted long after the masque as a form had disappeared. Since the masques were all produced on temporary stages, it is unlikely that they had much effect upon the construction of permanent theatres, any more than the vast structures contrived for civic pageants today affect the form of legitimate theatre buildings. It was not until 1671, when Davenant, with the memory of the grandeur of *The Temple of Love* and *Salmacida Spolia* still in his mind, built his theatre in Dorset Garden for the revival of such grandeur, that scenic design, for better or worse, became a part of our drama.[38]

WHAT ARE WE CASTING FOR?

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WHAT the proper purpose should be in casting a school play seems to have become a bitterly controversial subject among school directors. One director may consider himself primarily a missionary or reformer, and cast in his plays students whom he thinks he can help by bringing out, with the help of the drama, certain modifications or reforms in character or personality. Another director may consider himself primarily a teacher. He will cast in his plays the students who, he thinks, will profit most from the training — in other words, the ones most lacking in physical co-ordination and good vocal habits or, perhaps, social poise. Another director with peda-

[38] Welsford, *op. cit.*, 276-302. Lawrence, *op. cit.* (second series), 119-189; (first series), 107-108. Campbell, *op. cit.*, 151. Nicoll, *op. cit.*, 130-131.

gogic tendencies will cast the most capable student actors in parts for which they are not suited for the sake of giving them more valuable training than they might receive when cast to type. A fourth director may consider himself primarily an artist and cast in his plays the most capable people in parts for which they are most perfectly suited, for the sake of the best possible productions. And still another director may consider himself a business man. Like the artist, he will cast for the best productions, in order to obtain the best box-office return.

The purpose of a school, and consequently a school activity, would seem to indicate that a director should let the teacher in him predominate. It would seem also that a school theatre should be thoroughly non-commercial and dedicated to the training or molding of those most in need of that training or molding; or at least it should give the most capable the best training possible. From this point of view, the proper purpose of casting seems obvious. Still there are a few questions which must be answered before some of us will be willing to regard the matter as settled.

Character and Personality Changes

Is there any evidence to prove that the character or personality of an actor can be reformed or modified by training or experience in the parts he plays? If so, whom shall we cast in the parts of gangsters, prostitutes, dope fiends, malicious gossips, fops, and spineless weaklings? No one seems to worry about the demoralizing effect of playing such parts. Yet it is no more reasonable to suppose that laudable or heroic characteristics can be developed by the vicarious experience of playing a strong or virtuous character a few hours a day for a few weeks. By what magic can make-believe really change what heredity and the real experiences of years have created?

Perhaps a director will be satisfied only to develop poise and self-assurance in those students most needing these qualities. But can we help a student gain poise and self-assurance by casting him in a part for which he is not particularly well suited? Poise and self-assurance usually result from the consciousness of having done something more than usually well. Many students who feel inferior are very good actors. They may benefit greatly from being type-cast in parts that they can do very well, just as they might benefit from being able to dance beautifully or crochet perfectly. We cannot expect poise and self-assurance to result from even slight miscasting.

Casting the Less Talented

Have we any right to assume that the most capable or talented student actors will derive less value from training in a school theatre than the ones lacking talent or good physical or vocal habit patterns? Or are we to assume that all men are created equal and that that equality should be maintained by allowing the people with natural aptitudes to shift for themselves in order that we may train the less fortunate?

Training in the school theatre will benefit anyone who really works at it hard and seriously. The talented student actor is hardly so perfect that he has nothing left to learn; and so there is no reason to suppose that the untalented student will benefit more from the training. It is quite probable that the talented student will benefit more because he is better able to take direction.

The Actor's Range

Every actor has a certain range of parts that he can play adequately. The width of his range is determined by his flexibility of body and voice and his nearness to the average in physical and vocal characteristics. Any actor lacking flexibility or tending towards any extreme in physical or vocal equipment will find that his range is relatively very narrow.

The question now arises: Where shall an actor be cast in relation to his range? Shall he be cast only in the very center of his range—in other words, perfectly to type? Or shall he be cast in as wide a variety of parts as it is possible for him to play adequately—that is, near the extremes of his range? Or shall he be miscast outside his range altogether for the sake of education.

Casting the Talented Actor Out of His Acting Range

Can we safely take it for granted that talented student actors can learn more under a system of general miscasting? It seems hardly necessary to point out that a certain eagerness on the part of the actors is necessary for the best results from training. The indifferent or thoroughly discouraged actor can be taught very little. The possibility of doing a creditable job or giving a "smash production" to the public is the greatest stimulating influence that can spur the actors to put forth their best efforts. Some individual actors who have been miscast, may be too self-confident or conceited to become discouraged, but their deficiencies will surely be recognized by other

members in any cast. Any actor will always recognize the weaknesses of other actors with whom he works; and so any practice of miscasting will inevitably result in a general loss of eagerness and an indifferent type of work.

The general effect upon the school theatre is also important. To lower the quality of production by a system of miscasting will lower the prestige and general significance of the theatre. The most capable students will lose interest in the theatre. Fewer people will pay to see the productions. A smaller income will necessitate cheaper productions, which will again cut down the general standard and prestige of the theatre in the minds of both audience and actors. The actors might even lose faith in the ability of the director, thus rendering him powerless.

What profit is there then in increasing the difficulty of the actor's problem by miscasting him, if by so doing we rob ourselves and the theatre of prestige and take from the student actor his chief motive for hard work?

Casting for a High Quality Standard of Production

Shall we cast actors only perfectly to type, or shall we cast them more closely to their limits of adequacy? We all know that in most plays there are certain parts which are more specific in their demands on the actor. The success of these plays depends upon the relatively accurate interpretation of these parts. Other parts in the same plays allow greater freedom of interpretation without seriously damaging the general effect. The director who wishes to maintain a high quality standard of production will usually cast to type those parts demanding accurate interpretation. The other parts may be given to new actors for the sake of training, to stars of former plays for the sake of variety, or they may be given to talented actors with limited ranges who don't fit in anywhere else.

Of course this question—shall we always cast perfectly to type—is rather ridiculous, for it assumes that it is always possible to do so. Yet where is the school that will yield the perfect type for every part to be cast? Most of us are lucky if we are able to find student actors who can interpret all the parts in every play even adequately. Really the problem of type casting in a school theatre does not exist, except in theory.

Type Casting from the Standpoint of Some Individual Student Actors

Some student actors are unfortunately limited in their range. Naturally they object to being cast only as servants or other minor characters. They usually want to play leads which are completely out of their range. They tend to play all minor character parts exactly alike. The director, who is pressed for time, will usually let them do it, and as a result, he is accused of type casting them. The only salvation for such a student is to work for variety in his various parts (even butlers can be played quite differently if one wishes to work for variety), and to try for greater variety of parts in studio or classroom plays.

The General Educational Value of the School Theatre

Thus far we have been considering the problem of casting only from the standpoint of training the student actors. We must not forget, however, the educational influence of the school theatre upon the audience. If the legitimate drama is worth anything, the school theatre, maintaining a high quality standard of production, will have a distinct cultural value for the student audience or even the whole community. To cut down the quality standard for the sake of the very questionable benefit to a few student actors is to disregard the more general educational influence of the theatre.

Commercialization

Are we justified in accusing any director, who is obviously interested in his box office returns, of commercialization (a nasty word around any school), when neither he nor his actors receive any financial rewards from the box office, and all the money is spent in the improvement of the theatre and its productions? We all know that with more money we can produce more expensive plays with larger casts. We can have more and better scenery, better lighting equipment, and better costumes and properties. More students work on the productions and receive the benefit of training and practice.

The significance of a comparatively wealthy theatre will grow. Its influence will reach a larger audience. Students will be proud of their theatre, and will be afraid to give it anything but their best efforts.

If enough money is taken in at the box office, the director can hire specialized assistants to give more and better training to the students involved. And a program of laboratory plays can be directed

and produced by students having adequate facilities available. In the production of such laboratory plays (which may be given to invited audiences), any kind of experimental method can be safely used. Even miscasting may be indulged in for the sake of student actors whose opportunities are otherwise limited. The commercial motive, then, is entirely consistent with the educational purpose of a school theatre.

Casting for Quality of Future Productions

One of the greatest disadvantages of a school theatre lies in the fact that the personnel is temporary. The most valuable student actors have a way of graduating. The director who would maintain a consistent standard of performance must always have actors of some experience to replace those who graduate. It is to his advantage, therefore, to avoid casting the same students in every play. New actors must often be cast in secondary parts on the basis of their potentialities, in preference to more experienced upper class students. Only thus can the director maintain a consistency in the number of experienced actors available.

Conclusion

All in all, the greatest benefits that can come from a school production depend directly or indirectly upon maintaining a high quality of production. Casting the best and most suitable student actors for the parts available in major public productions, therefore, is entirely just and thoroughly consistent with the principles of education from the standpoint of both actors and audience.

INTERPRETATIVE READING IN CLASSICAL ROME

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WHEN the Roman hills were little more than pastures, the art of reciting poetry was an important part of Roman life. An art of interpretative reading was known in Italy many years before the culture of Greece was borne to Italian shores. In both Greece and Rome literature and the art of reading aloud were closely related. The first oral reading we hear of in early Rome and Italy was asso-

ciated with Saturnian verse, a primitive beat in irregular trochaic measure.

The origin of Saturnian verse no one seems to know. Some say it began with the beating of the foot in an ancient rustic dance. In early days it served the natives in every vivid emotional expression. When the *Fratres Arvales*, a brotherhood of priests, prayed for a bounteous harvest, they chanted to Mars and the Lares in Saturnian verse as they danced. A fragment of an ancient invocation still survives. Each line except the last was uttered three times; the last line was repeated five times:

Enos, Lares, iuvate,
Ne veluerve, marmar, sins incurrere in pleores.
Satur fu, fere Mars. Limen sali. Sta. berber.
Semunis alternis advocapit conctos
Enos, marmar, iuvate
Triumpe.[1]

Early Italian soothsayers prophesied in Saturnian verse, and Roman satire began in the objective, critical, spirited phrases of Saturnian verse. This germ of satire arose in the festive gatherings of the lively primitive country folk, whose bantering and raillery gave way to sharp lampoons, and later to more sophisticated satire. Likewise, the didactic maxims found in the *Georgics* of Virgil first saw light in ancient Saturnian verse. These maxims were handed down orally for centuries, and they were the ancestors of more recent Roman didactic literature.

A more direct relation of oral reading to Saturnian verse may be seen in the ancient poems sung at banquets and in the funeral chants. At the banquets boys or young men sang or chanted, in succession, of the great heroes. They were usually accompanied by a flute-player and they came to the banquets for the particular purpose of singing poems. These poems were so long that several people took turns in reading them. At funerals, poems were chanted by relatives in honor of the deceased. As time passed, groups of women were hired to recite the funeral poems in the place of relatives. And still later,

[1] "Help us, Lares. Suffer not, Marmers,
Pestilence to fall on the people. Be
Satisfied, fierce Mars. Leap on the
Threshold. Cease beating it. Call, in turn
On all the demigods. Help us,
Mamer."—Mommsen, *Rom. Geschichte*, Vol. I, Chap. XV.

when public speaking became popular, funeral orations took the place of the poems.

We see that the Saturnian verse served a manifold purpose in the life of the early Roman. Using a single metre for every emotional expression, the early Roman was not, compared to the Greeks, versatile. His descendants were not versatile, and their literature owed much to the primitive Saturnian verse. It is in the oral expression of the primitive verses that we find the beginning of interpretative reading in classical Rome.

As Rome became more civilized, a new art of interpretative reading and a new poetry arose to supplant the ancient forms of primitive Saturnian verse. The art of interpretative reading and the art of writing poetry came to be associated with the names of prominent Romans. These arts, as well as all others, were strongly affected by Greek culture and literature. Rather than an art and a literature based on the traditions and folklore of Italy, forms of expression were developed along Greek lines. The first writer to satisfy the popular demand for imitations of Greek literature was L. Livius Andronicus.[2] Schoolmaster, playwright and actor, he was brought to Rome as a slave, where he was the first to exhibit a play in the year 240 B.C.[3] L. Livius Andronicus, a hearty performer, spoke with such vigor that he lost his voice. However, his dramatic urge was not restrained. He promptly initiated the custom of employing a cantor to sing the words of a canticum by the side of the flute-player, while he himself acted in pantomime. Another prominent figure in the world of literature was Quintus Ennius, "the father of Roman poetry,"[4] who gave readings of his own compositions.[5] Thus, between the very ancient days of Rome and the Golden Age of literature the art of interpretative reading was known and favored by the Romans. But it was a mere shadow of what it was yet to become.

The Golden Age of Literature, divided into two periods, the Ciceronian Age and the Augustan Age, saw the rise of a distinctive art of reading and a great poetry. The Ciceronian age was an age of great authors but not of great readers.

In the Ciceronian Age (70-43 B.C.), the leading literary lights were Lucretius, Catullus, Varro, Cicero, and C. Julius Caesar. At

[2] Duff, *Literary History of Rome*, 119.
[3] Cicero, *Brutus*, XVII, 72.
[4] Cruttwell, *History of Roman Literature*, 59.
[5] Suetonius, *De Grammaticis*, I.

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this time, there was very little activity in the singing or oral reading of literature. Not until the Augustan age do we find that the poets or professional reciters read aloud their own poetry, or the verse of other ambitious, but retiring, poets.

The Augustan age, beginning with the death of Cicero in 43 B.C. and lasting until 14 A.D., was the age of a distinguished art of reading. Likewise, it was the most flourishing age of poetry in the history of Rome. In this period Virgil, Horace, and the elegiac poets, Gallus, Tibullus, Propertius, and Ovid, and the three most prominent minor poets of the age, Pollio, Messalla, and Maecanas, were the leading figures. What favorable conditions were existent for the development of poetry and the art of reading in the Augustan age?

With the ascendency of Augustus, several definite changes took place. The desirable offices of state were now secured by excellent administrative work rather than by eloquent speaking. Moreover, the orators were compelled to respect the government, and emotional appeals were subservient to logic. Since oratory was not such a profitable art, many gifted speakers began to desert it. However, the public that had enjoyed hearing the speeches in the forum still lived in Rome and it wanted to be entertained by some form of speaking. This gave rise to a flourishing practice of declamation. It likewise encouraged interpretative reading. A more significant cause of the rise of interpretative reading was the desire of poets to hear their poetry read aloud so that it could be more effectively criticized. Pollio, one of the three leading minor poets, started the custom of reciting poetry by authors in the presence of other authors and poets. Augustus encouraged these readings. He enjoyed listening to the poets who read their poetry aloud, and oral reading became such a popular entertainment that many recitals were given before the general public.[6] Poets and readers invited people to their homes and to the homes of their wealthy patrons for the purpose of reciting. Besides, like all Romans, they went to the baths where they gathered crowds of admirers about them while they recited their poetry.

In Augustan Rome the art of the poet, and therefore of the oral reader, was considered very important. "He was *utilis urbi;* and so the antitheses between the practical and poetic disappeared. The modern conception of the poet as a star which dwells apart—an individualist, and often in revolt—was quite alien to Augustan thought. Horace might take refuge in the woods and valleys from the smoke

[6] Suetonius, *The Deified Augustus*, LXXXIX.

and riches of Rome; but his flight was from the Dog-star, not from society. Even if his subject was not Rome—or what was the same thing, Augustus—the chief business and glory or a poet was to be a good citizen. He had an organic place in the community; and to prove it, he was a member of a guild—the *collegium poetarum*—so ranging himself with the other trades and professions of city-state. He was as much a civil servant as the priest or the undertaker."[7]

Oral reading had a great influence on the Augustan age. It was "theatre" for the people, and they loved it. It was a means of criticism for the poets, and they profited. In order to be easily understood, the poet had to write with a certain poignancy and directness which eliminated wordiness. This led to the writing of precise sentences such as Ovid wrote. On the other hand, it was necessary for the poet to use the technical device of repetition to convey his ideas to his hearer. Had the Romans had a freer imagination and a deeper emotional response, some contend, this might have reduced the spontaneity of their poetry. However, it is more than assumption to blame oral reading for this deficiency, for certainly the spontaneity of Greek poetry was in no way injured by interpretative reading.

Virgil, the greatest poet of the period, indulged in reading his poetry aloud. When Augustus returned from his victory at Actium, Virgil read the *Georgics* to him for four days.[8] He had a fine voice and he knew how to read with profound effect. Julius Montanus, a less famous poet, said that he would have purloined some of Virgil's poetry provided he could also have taken the great poet's voice, dramatic power, and delicate expression, as well as his verse. Verses that sounded dull when one person read them, became alive when Virgil read them. When the *Aeneid* was completed, Virgil read the second, fourth and sixth books of his great work to Augustus and Octavia. The sixth book was so moving that Octavia fainted when Virgil read the verses about her son, Marcellus.[9] Virgil gave readings to small groups of people, but he never appeared before large crowds. His interest in reading was essentially to present before a critical audience those passages of his work about which he had some doubt. To Virgil, the art of reading was a means of criticism and therefore a means of improving the art of the poet.[10]

Virgil favored the custom of reading, but he was opposed to the

[7] Sikes, *Roman Poetry*, 28–29.
[8] Suetonius, *On Poets—Virgil.*
[9] Virgil, *Aeneid*, 6.884f.
[10] Suestonius, *op. cit.*

ulterior motives of some of the people who indulged in these readings. He thought that too many who had nothing to say presented themselves before the public. Moreover, in these readings, teachers of rhetoric found a means of exercising rhetorical tricks without any real inspiration behind the technique. Virgil says:

> Off with you!
> Bombast throats that vainly bawl
> Your tricks and tropes rhetorical,
> Pendant tongues that never knew
> A sip of pure Athenian dew!
> Sellius, Tarquitius, Varro—all
> Whose brazen cymbals fill the schools
> With the empty din of pompous fools!
>
> And Sextus—ah, 'tis time to part
> Charmer of those who charm my heart!
> For now my ship leaves on her quest
> To find the harbours of the blest,
> Seeking in Siro's learned lore,
> Peace, for evermore.
> So, my Muses dear, good-bye,
> Dear in truth—I'll not deny—
> Muses, once ye were—and yet
> Do not utterly forget,
> Nor leave my paper wholly bare,
> Visitants, but shy and rare.

In the later years of the Augustan reign the oral reading of poetry gave way to a new type of performance. Instead of reading poetry, it became fashionable to declaim upon imaginary subjects. The typical question concerned family relationships, such as that of father and son, or step-son. Such discourses were called declamations.

Obviously, these declamations were distinctly not within the realm of interpretative reading. However, since they affected the popularity of the oral reading of poetry, we shall glance at them. Asinius Pollio, the poet, enjoyed declaiming upon imaginary themes, and he was so pleased with his own prowess that he invited his friends to hear him. He became chief declaimer of Rome and the model for those who aspired to reach his prominence. Another important declaimer was M. Porcius Latro, who did not believe in hearing his pupils declaim. He thought that the best training they could possibly get was in hearing him declaim in his best style, and in hearing him parody his rival declaimers. A new method for teachers of speech! Another famous declaimer was Albucius Silus, whose oratorical life

was perplexed by such momentous questions as "why a cup breaks when it falls, and a sponge falls without breaking."[11] A competitor of Albucius, with meteoric instinct, caustically advised his students to hear the great Albucius declaim on the question "why cucumbers do not fly like cuckoos," a still somewhat unsettled problem. Again, the declamation was not interpretative reading, but another phase of speech activity.

The Silver Age of Roman literature, 14 A.D. to 138 A.D., continued to foster the recital of poetry and the delivery of declamations. The declamation outgrew like a precocious child the limits of a private dwelling. Large halls were hired for the rendering of imaginary themes, and crowds pressed their way to hear the great declaimers. The public baths were also rendezvous for declaimers and their admirers spent hours contemplating impossible ethical, moral and legal problems well adorned with emotional fervor and dynamic vigor. Hopeful declaimers attended these gatherings regularly, and studied the ways of arousing emotional reactions in writing and speaking. They also studied history, current events, and philosophy, and they attempted to tie everything into an inextricable mass of logic and emotion, tearful and intemperate.

But despite the craze for declamations, the reciting of poetry did not languish. Nearly every day in Rome there was a public reading. When these readings were announced, all of Rome was thrown into a state of delight, and Crispinus, who was the manager of these public readings, had no small task in satisfying the desires and interests of his public. Choosing his material with the care of a producer, he was assured the continued support of an ardent public as long as he met its demands.

This art of interpretative reading amounted to more than a popular pastime in the eyes of educated Rome. It was of sufficient importance and value to merit the attention of the dean of Rome speech critics and educators, Quintilian. His famous *Institutes of Oratory* treats of the art of reading as a means of training the orator. He said that the orator as well as the reader must know where to divide a verse, when to breathe and how to inflect the voice. He must be made aware of the value of tempo, volume and emotional response. Quintilian believed it possible to learn these techniques by reading aloud. He believed that the basis of good reading rests in completely understanding what one reads, a theory that holds credence today.

[11] Seneca, *Controversiae*, VII, Preface.

He asks a question which has caused no little discussion in the twentieth century: should we read poetry in the same way that we read prose? Quintilian says we should not. All the same, we must not read poetry, he says, with "an affected softness," as is now the practise among most readers, or in a "sing-song" style.[12] In those parts of a selection in which a reader assumes the character of another person, Quintilian reminds the reader that he must not assume the character to the same degree that an actor assumes a character. Quintilian sees a certain value in declamations, although he believes that they may be too far removed from reality. Declamations, he avers, must have truthful subject matter, and their failure to be useful is due to the choosing of cheap subjects by the teachers for declamations. Another echo of the twentieth century.

Interpretative reading received the support and approbation of the Roman poets of the Silver Age as well as of the critics and the public. Like the Augustan poets, the Silver Age poets found it a splendid means of literary criticism. Besides, it was a way of getting their poetry before the public eye which transcended even the effectiveness of circulating written copies of it. The poets of this age who fostered and indulged in interpretative reading were Nero, Seneca, Lucan, Pliny, Statius, and Martial. Juvenal was determined to avenge these endless readers by composing his own satires on Roman life. He says:

> Shall I just listen always? Ne'er repay
> Hoarse Cordus bawling his heroic lay?
> Shall one recite his comedies at me,
> Another elegiacs, and go free? . . .
> I too learned rhetoric beneath the cane:
> My essays counselled Sulla sleep to gain
> In private life. 'Tis clemency misplaced,
> When everywhere with swarms of bards you're faced,
> To spare the paper someone sure will waste.[13]

The emperor, Nero, according to his own opinion, was a reader of the first rank. He was as ambitious in the world of art as he was in the world of politics, and under the direction of Seneca, he wrote a number of poems and tragic monologues suitable for his presentation. He was more impressed with his own artistic ability than were his countrymen. Although his voice was not at all strong, or beautiful, he longed to appear on the stage, and he being emperor, nothing

[12] Quintilian, *Institutes of Oratory*, Bk. I, Chap. VIII.
[13] Juvenal, *First Satire*.

stopped him. He made his debut at Naples. During the performance an earthquake shook the theatre, but nothing deterred him from finishing the show.[14] He became so interested in the art of public reading that he held a great contest every five years. Lucan, a contemporary poet, who was a friendly rival of Nero's, entered one of these great contests and was declared victorious over Nero. The selfish emperor was violently angry, left the hall in great passion and forbade Lucan ever to read in public again. After this incident, Lucan, with an eye for his life, turned to the writing of poetry. Nero decided to make of himself a regular showman, and he spent most of his time at the theatre even when he was not performing. He ate his meals there, and promised the people about him that "when he had wetted his whistle a bit, he would ring out something good and loud."[15] A further evidence of his ambition, proving that he was no trusting child of fate, lay in his choosing more than five thousand young men who were to be his applauders. They were to clap loud and long whenever Nero performed. He had the young men divided into three groups and instructed in the Alexandrian style of applause, which was of a rhythmical nature. These three groups were called the "bees," the "roof-tiles," and the "bricks," resembling the humming of bees, and clapping of hands cupshaped, or flat. When he recited or sang tragedies representing gods or goddesses, he often wore a mask fashioned after his own features, or after the features of his mistress of the moment. When he was in competition for a prize, he observed the rules carefully, and never thought of clearing his throat or of wiping his brow. Upon one unfortunate occasion when he was performing a tragedy, he dropped his sceptre, which upset his artistic balance, for he feared he might be excluded from the prize-winners. When he was performing, he permitted no one to leave the theatre. Women were not allowed to leave, even to give birth to children. Many in the audience were completely worn out with endless hours of listening and applauding. Some of them, unable to stand it any longer, leaped over the walls in escape, or dropped as if dead, and were then carried out, presumably to be buried.[16] Nero wished that all other victors in the poetry contests be completely forgotten by the people, and to facilitate this he had all of the statues and busts of the victorious dramatic readers completely demolished and abandoned

[14] Suetonius, *Nero*, XX.

[15] Suetonius, *op. cit.*, XX.

[16] Suetonius, *op. cit.*, XXIII.

to places warranted not to add to the dignity of the victors.[17] While Rome was burning, Nero chanted his best known poem, *Troica*, in costume, to the accompaniment of a cithara. This was the "fiddling" we hear about. Nero's success as a performer can best be measured by his position as emperor. Certainly he was prominent.

Pliny the younger, statesman and poet, was also interested in the art of reading. He liked to have his own poetry read in public and he enjoyed hearing the work of other poets, for he believed that a poem had to be read aloud in order to be properly adjudged. His approach was that of the poets of the Golden age. Pliny says: "My reasons then for reciting are these: firstly the reciter himself becomes a keener critic of his work, under the diffidence inspired by an audience: secondly, he can settle any points on which he feels doubtful by the advice of assessors, so to speak. He has, moreover, the advantage of receiving many hints from different persons, and failing this, he can discover his hearers' sentiments from the air of a countenance, the turn of a head or eye, the motion of a hand, a murmur of applause, or even silence itself; signs which will plainly enough distinguish their real judgment from the language of civility."[18]

In another letter we find that Pliny does not esteem himself highly as a reader. He has a great problem to solve: "I am under a wondrous difficulty, which you must settle. I have not, I am told, a good manner of reading verses. My talent lying chiefly in reciting orations, I succeed so much the worse, it seems, in poetry. I design therefore, as I am to recite some poems to my familiar friends, to make trial of my freedman for that purpose. It is treating them, I own, with familiarity, to employ a person who does not read well himself; however, he will perform, I know, better than I can, provided his fears do not disconcert him, for he is as unpracticed a reader as I am a poet. Now the perplexing question is, how shall I behave while he is reading; whether I shall sit silent in a fixed and indolent posture, or follow him as he pronounces, with my eyes, hands and voice; a manner which some, you know practice. But I fancy I have as little gift for pantomime as for reading. I repeat it again, therefore, you must extricate me out of this wondrous difficulty, and write me word whether you honestly think it would be better to read ever so ill, than to practice or omit any of the weighty circumstances above-mentioned. Farewell."[19]

[17] Suetonius, *op. cit.*, XXIV.
[18] Pliny, *Letters*, Bk. V, iii.
[19] Pliny, *op. cit.*, Bk. IX, xxxiv.

L. Annaeus Seneca, the teacher of Nero, gave readings of his own tragedies to instill in his pupils a love for literature. The style of Seneca's tragedies suggests that he probably wrote them to be read as much as to be acted. Some of the scenes, such as Medea's slaying of her children, preclude effective staging, while they can be read with better results.

The poet Statius was extremely popular as a public reader, and large crowds came to the fine homes of his friends where he read his own poems. Although managers of acting groups offered him large sums to write plays they wanted, he was unwilling to concede to their demands, and he left Rome to write as he wished. After Statius' departure, the public reading of literature became much less popular.[20] The crowds dwindled into a handful of disinterested listeners. Wealthy patrons, wishing to pay some compliment to the reciter, first sent their servants to represent them, and later not even the servants.

On one occasion a reader of poetry, Passienus Paulus, started to recite a verse in which he assumed that a friend of his had given him permission to address him in a poem. He began, "Thou biddest me, Priscus," with no little certainty, and he was amazed to hear a voice in the audience, that of no one but his friend, Priscus, a literally minded and frank gentleman, say, "Excuse me, I did nothing of the kind; there must be some mistake." The frankness of Priscus established a precedent. Others who found the readings to their distaste, likewise feigned a rustic simplicity to the amusement of the audience, and many public readings were broken up in hilarity. At the home of a prominent Roman, during the reading of poetry, a corpulent gentleman fell asleep, and the chair upon which he was seated was not strong enough to bear this unusual weight. After creaks and groans, the chair collapsed and down went man and chair, while the other members of the audience roared in laughter. The embarrassed man loudly claimed that he had closed his eyes to concentrate upon the poetry, but this audience was not ready to accept such an explanation, and the laughter continued so loud and long that the reading had to be postponed until the next day.[21]

After Statius deserted Rome, one hears little of the art of reading in Rome. The poetic art had fallen to such a depth that real poetry scarcely existed among the contemporary writers. The oral

[20] Cruttwell, *History of Roman Literature*, 426.
[21] Pliny, *Letters*, VI, 15.

rendition of this pseudo-poetry was as shallow as the literature itself. It became an exhibition. Public readings were no longer called *recitations;* they now had the unpleasant name of *ostentationes.* With a love for exhibition, without depth of perception or a desire to interpret, with emotions portrayed in bellowing tones and with waving arms, the "show-offs" no longer practiced an *art* of reading. It was merely oral reading.

The rise and fall of the art of interpretative reading in classical Rome is a story of the rise and fall of poetry as well. The two are essentially related, and they strongly affected each other. Oral reading has been accused of killing the art of poetry in Rome. Is this true? It is doubtful, but it is probable that the fall of these two arts is merely a phase of a much more inclusive decline in all of Roman civilization. Moreover, it is not the *art* of oral reading, but *insincere* and *untruthful* oral reading that can injure any literature dependent upon the human voice for the interpretation. Bad poetry encourages bad reading and bad reading likewise discourages profoundly creative writing. Good reading can no more be accused of destroying the poetic art than good acting can be said to destroy the art of the playwright. Both assumptions are false. When symbols no longer interpret meaning, when that which the reader interprets in symbols of tone, pitch, tempo, inflection and rhythm is not what the poet has said, then the reader misuses his art. Interpretative reading exists in order to bring more complete meaning to the hearer and to the reader, and when it ceases to do that, when it introduces unnecessary motifs and extraneous symbols, it is as false as a tin pillar on a Greek temple. Interpretative reading in classical Rome *thrived* as long as it served a purpose, as long as it was true to the poetry it represented, and as long as the poetry itself was truthful. When that truth and that meaning, which both the poetry and the art of reading must convey, became subject to a second and much inferior meaning, then those arts met their inevitable death. But so long as the motive of the reader was to give a richer interpretation of the poetry he read, and so long as the poetry was true and sincere, the art of reading survived. Under similarly favorable conditions, it always will survive.

EQUIPMENT FOR THE RADIO SPEAKING COURSE[1]

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I. Minimum Essentials.

IF ONE proposes to offer a course in radio speaking, it is probable that one will face a situation either like that at the University of Wisconsin, or like that at the University of Illinois.

At the University of Illinois the regular studios of Station W-I-L-L are at present utilized by the students of the radio speaking course during the quiet hours of the station. Readers with a similar arrangement in mind should omit Parts I and II of this article.

At the University of Wisconsin, provision is made for special rooms for the radio speaking course. At least two rooms are required. One room may be an ordinary lecture room or large classroom. The other room, in the same building, may be a small classroom or an office. It should be available at all times, but should be kept locked when not in use. We shall call this second room the studio.

The studio (Fig. I) contains a microphone (Mic) and amplifier (Amp).

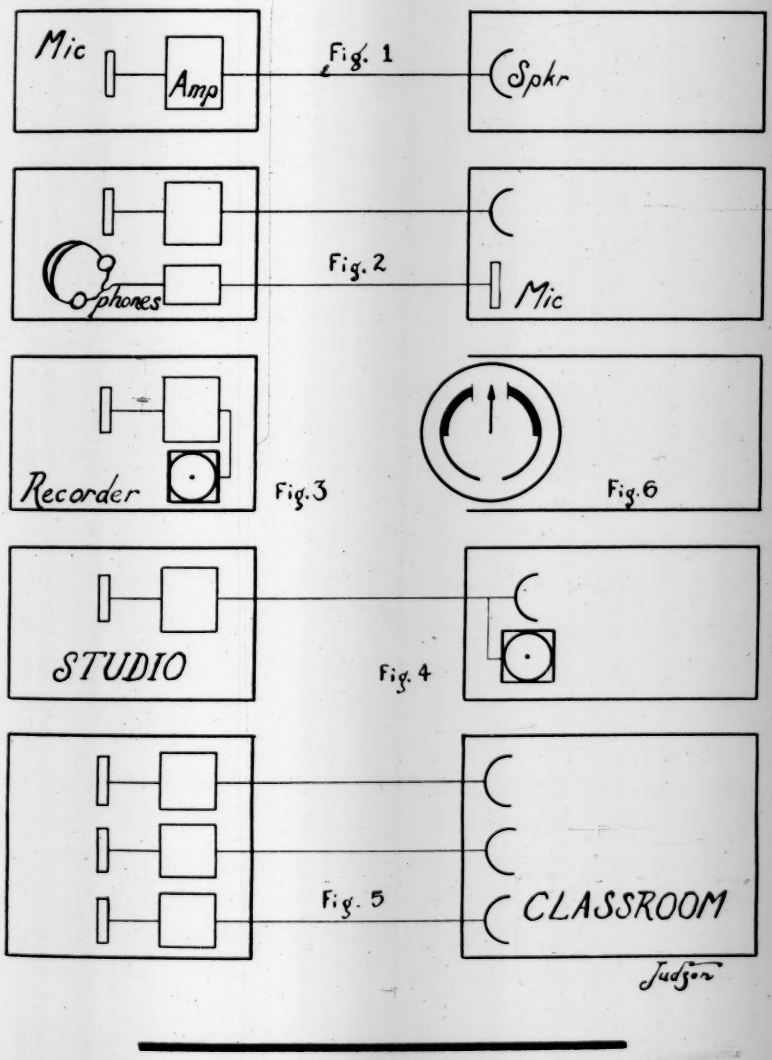
The large classroom contains a loud speaker (Spkr) connected in circuit with the microphone and amplifier.[2]

The set-up indicates at once that the ordinary radio station transmitter with aerial, and the usual receiving set with antennae are missing. The student does not actually broadcast. He is merely speaking with the aid of a public address (P.A.) system. (It is the same type of system, although of superior quality, found in large public halls, stadia, and on travelling advertising trucks.) Despite this difference in equipment, there is nothing different in this set-up so far as the studio conditions and the conditions of reception are concerned.

[1] Part III is the work of S. P. L. The description of the five types of microphones is by W. E. P., chief engineer, Station W-I-L-L, who also gave helpful technical aid in the preparation of the manuscript. The suggestions for simplification of the equipment, so that it may be universally adaptable, are the contribution of H. L. E.

[2] Although only one connecting wire is shown in the schematic figure, it is apparent that it represents *two* wires.

There is no essential, or psychological, difference between what a student does in the studio and what he would do in a broadcasting studio. As far as the listener is concerned, there is no essential dif-



ference between the reception of a class project and the broadcast reception of the same program. The set-up simulates a broadcasting studio in almost every respect, and it has the advantage of great availability, full student operation, and extreme economy.

A. The Speaker Unit.

In a more detailed manner let us consider the receiving equipment. The loud speaker unit may be built or purchased separately or, as will be seen later, may be part of a record reproducer and broadcast receiver. If excellent reproduction of voice and music is desired (nothing less than the best is good enough), it is essential that the speaker unit be carefully selected. The Wright-Decoster and Jensen speaker units are among the more dependable ones on the market. A safeguard to the present-day buyer of the speaker unit takes the form of a carefully plotted frequency curve which shows the faithfulness of reproduction of the unit at all frequencies from 30 cycles per second to 10,000 cycles per second.

The manner of mounting the unit will influence its qualities of reproduction. If placed in a cabinet or on a table, or hung on the wall, resonance factors which may be harmful must be considered. Probably the safest procedure is that of mounting the unit in a properly constructed cabinet. The cabinet should be placed at some distance from any wall. The proper location for the speaker cabinet may be determined by someone with a good ear. In placing the speaker unit in respect to the classroom seats, it might be well to remember that while some individuals prefer to sit in the direct blast of the loud speaker, others prefer to sit to one side or the other of the tone stream. The speaker unit becomes more flexible if it is provided with a means of volume control.

B. The Microphone and Amplifier.

The transmitting equipment is found in the studio. A good microphone is essential. There are five different types of microphones in common use in radio, recording, and sound amplification (public address). They are: crystal, velocity or ribbon, dynamic or moving coil, condenser, and carbon. They are listed below with the characteristics which distinguish them. Each type has its own particular features; these determine where it is most likely to be used.

Crystal Microphone. A microphone which can be easily recognized by its shape, being usually a straight grill about 1 inch by 2 inches

and about 5 inches tall, generally finished in chrome. There is very little background noise inherent in this type of microphone, and its frequency response is excellent. It is for high quality pickup work, especially in studios where the acoustics of the room are good. It is particularly useful in picking up dramatic sketches where it is necessary to group several performers around a single microphone. Very little change in voice quality is noticed when a speaker moves from side to side, since the pickup is essentially the same from all sides. Its non-directional properties are objectionable in rooms where there is much reverberation, or where there is much crowd noise or other unwanted background noise. This type may be moved (if moved carefully) while in use without noise. Speakers or singers may work close with excellent results unless the voice is breathy.

Velocity or *Ribbon*. This type of microphone is somewhat similar in appearance to the crystal microphone, in that it is covered with wire mesh cloth. It is usually wedge-shaped and may be mounted on a stand or suspended. This microphone has a peculiar directional characteristic which is both a blessing and a curse. It picks up uniformly around a sort of figure eight pattern and has an almost complete "blind spot" or "island of deafness" on both edges. A performer will be picked up equally well from the front or back, but will be very faint on either the right or the left side. The judicious use of this device permits some flexibility in obtaining proper balance between instruments or performers, and in reducing noise if it is coming from one direction. Speakers and singers should not work closer than about two feet from this type. This type is best used in good sound-proof studios. It was developed for use in motion picture recording originally, where its "blind spot" was used to eliminate camera noise. There is very little inherent noise in this type.

Dynamic or *Moving Coil*. This is usually a small cylinder of bronze finished metal, about three inches in diameter and three inches long, with a plug attached to the back. It may be either suspended or used on a stand and is often seen in triangular or circular frames on suspension springs. This microphone is directional, that is, it picks up best from the front. Its directional property is characterized by a pattern which is a lop-sided figure eight with the large loop in front. The "blind spot" is not very apparent. It is an excellent microphone from the standpoint of absence of inherent noise, portability and convenience. The frequency response is good, though usually not equal to the velocity or crystal type. It may be used at close range with excellent results.

Condenser Microphone. This commonly used microphone is put up in a variety of forms. It may be housed in a cylinder, a sphere, or a roughly rectangular box. The microphone itself, or the "head," as it is called, is a small cylinder three or four inches in diameter and about two inches long, and is always mounted so that it is very close to the amplifier which follows it, usually in the same box, cylinder or can. It is stand mounted or suspended, depending on the use. This is probably the most useful microphone for picking up sounds from a considerable distance. It is directional in a manner similar to the dynamic. Its frequency response is good, but perhaps not equal to the velocity or crystal. There is an extremely low inherent noise level in this type. Performers may work close, but the microphone is particularly susceptible to paper rattle and breathing.

Carbon Microphone. The carbon microphone is a flat cylinder usually about three or four inches in diameter and an inch thick, generally mounted with springs within a ring supported by a desk or table stand. The principal disadvantage of this type of microphone is the inherent noise level or "hiss." Where the sound source is close to the microphone or is very loud, as with a band or orchestra, the background hiss is not objectionable, and excellent results may be obtained. This microphone is used considerably for dance orchestra pickups, sports announcing and rough jobs where a microphone is subject to considerable abuse.

Microphones may be grouped as to cost with the most expensive first: velocity, dynamic, crystal, condenser, carbon. As far as use is concerned, they may be arranged as follows: condenser (most used), carbon, dynamic, velocity, crystal. The crystal, velocity, and carbon microphones are also made in small units called lapel microphones because they are worn on the lapel of the coat.

The mounting of the microphone is determined by the size and acoustic characteristics of the studio. The least desirable is the table type mounting. The pedestal (stand) mounting, or a suspension of the microphone, permits groups to gather about.

In the case of the condenser microphone, mention has been made of the amplifier. All types of microphones require amplifiers. With the condenser and crystal microphones a pre-amplifier is required near the microphone. Dynamic or velocity microphones also require pre-amplifiers, but they may be located several hundred feet from the microphone if necessary. Our drawings show the amplifier in the studio. The peculiarity of the microphone will determine the par-

ticular amplifier required for its operation. In most cases the amplifier is dependent on a source—"A" batteries and "B" batteries, of direct current—for its operation. Under certain conditions, a carefully constructed alternating current amplifier may be used with a microphone.[3] If you consult with the radio experts in your electrical engineering or physics department, with a local radio dealer, or with some amateur radio operator, you will receive the advice necessary for ordering or building an amplifier.

If the distance between the studio and the classroom is great, it may be necessary to use line-matching transformers at each end of the line to minimize energy losses.

II. Additional Equipment.

A. The Monitor Set. If extra wires be run between the studio and classroom, it is possible for someone in the studio to monitor a program. The addition of a monitor set requires a microphone in the classroom, a receiver (two-'phone head-band type), and an amplifier for operating the microphone (Fig. 2). If the monitor microphone be placed near the speaker unit, the person monitoring can hear the program as it sounds in the classroom and can also hear any suggestions that the instructor may wish to make concerning the broadcast. The monitor with lights or some other visible code may signal to a speaker to speed up, slow down, come closer to the microphone, etc. The microphone used in the monitor set may be a relatively inexpensive carbon microphone. If extra funds are available when the equipment described in Part I is installed, it may be desirable to place the broadcasting circuit amplifier and the monitor amplifier in the same cabinet. At any rate, the volume control for the broadcast circuit, and the volume control for the monitor circuit should be easily accessible to the individual acting as monitor.

B. The Volume Control Indicator. A desirable arrangement is to provide a volume indicator[4] in the studio so that the "studio director" may adjust the volume to a predetermined level which will be suitable for the audition room. This device will greatly aid the director in placing the various performers with respect to the microphone.

[3] Such an amplifier, designed by Mr. Ray Wengel of the Eastman Kodak laboratories, is in use at the University of Wisconsin.

[4] A copper oxide rectifier type voltmeter or d.b. meter such as is manufactured by Weston or Triplett, connected across the output line going to the audition room, will serve as a reliable and inexpensive volume indicator.

The volume indicator does visually for the speaker what the monitoring set does audibly for the monitor. Except in cases where the script calls for the fading in or out of sound, the monitor is not needed as an indirect volume control if the speaker will watch and heed the dial of the volume indicator. The indicator permits a speaker to regulate his own output of speech energy. He has but to keep the pointer within the limits marked on the dial of the indicator (Fig. 6).

C. The Record Maker. Many students have never heard their voices as others hear them. Therefore a helpful piece of equipment in the radio course is one that will enable an operator to make records of the student's voice either by appointment and with the student's knowledge, or without the student's knowledge and at the same time that he is broadcasting to the class. There are a number of recording devices on the market. These recorders are commercially produced, and despite their cost, do not compare with recording devices made by experts to fit the particular need of the classroom. For record making under ordinary conditions, the hook-up in Fig. 3 may be used. For simultaneous recording—while the public address system is being used—the connections in Fig. 4 are correct. If the record making machine also reproduces, this is helpful. Such combination equipment may be purchased. It is, however, perhaps preferable to have a record reproducer combined with the speaker unit.

D. The Record Reproducer and Broadcast Receiver. There is an advantage in having equipment in the classroom which, while using the same loud speaker, may be used (a) as the speaker of a public address system, (b) as a reproducer for playing records, and (c) as a regular broadcast band radio receiver. Such a set may be designed so that by a simple switching operation it can be used for any one of these three purposes. The advantages of being able to compare commercial radio announcements with student announcements seem readily apparent.

E. The Use of Extra Microphones and Speaker Units. If experimentation in the perfection of classroom reception is planned, and if funds are available, three microphones and three speaker units may be installed. If, as in Fig. 5, the microphone and the speaker units are arranged at some distance from each other, the listener will be able to obtain a binaural effect such as will enable him to appreciate variations in the placement of performers or instruments in the program to which he is listening.

III. Sound Effects

A. Principles Involved. The British Broadcasting Company recognizes six types of sound effects for use in broadcasting. (1) The *realistic, confirmatory.* These are sounds referred to in the dialogue. They "amplify without adding to the dialogue." (2) The *realistic, evocative.* These are sounds not mentioned in the dialogue, but serve as background; they are frequently contributory to plot progress and are a natural part of the action or scene. (3) The *symbolic, evocative.* These are background sounds which add mood or represent some element in the story (a state of mind; exciting circumstances). (4) The *conventionalized effect.* Realistic backgroud sounds which extend throughout a scene. (5) The *impressionistic effect.* (Examples: fanfare, choral shouting). (6) *Music.*

Admittedly, these divisions overlap a great deal. It is probably less confusing to consider two classes of sound effects: the *primary,* which form a definite, realistic part of the plot development; and the *secondary,* which help create atmosphere before, during or after a scene. A further division, probably useless, might be made between musical and non-musical effects. If there is any difference in the development of these kinds for use, it is that *secondary* effects must be chosen with a view to unobtrusiveness, and *primary* sounds should be created with attention to realistic accuracy of representation.

The sound devices discussed here are non-musical. They are drawn largely from those in daily professional use, but are considered from the standpoint of class-room work in radio speaking. Devices which are expensive or difficult of construction have been eliminated from consideration.

Certain general considerations, while perhaps obvious, might be helpful.

1. It should be remembered that it is not necessary to represent all of the sounds which might occur in the natural progress of a scene. To give the sound of every step taken, every cigarette lighted, or every card dealt is not only frequently unnecessary, but very often is a definite distraction from line progress and plot action. A good rule is to represent only those sounds which definitely add to the mood or development of a scene. This is a narrowing rule and, like all rules, must be applied with discretion and with consideration of the immediate problem.

2. Not infrequently action which is stated in the lines proves a legitimate substitute for a sound effect. It is especially necessary to

indicate sounds by the lines when the sound is difficult of production. *No sound at all* is better than *poor sound*. Care must be taken, however, not to describe action in the lines if the action is an important part of plot progress. While this is really the concern of the continuity writer rather than the sound engineer, an attempt to spare the use of sound sometimes leads to the cutting of important action in the lines. This is to be avoided. Therefore—

3. No sound which is important to a scene should be omitted.

4. It is axiomatic that all sounds should be readily recognizable.

5. As insurance against misinterpretation of a sound, or a failure to recognize what is being represented, it is frequently well to have a reference to the sound in the lines. This reference may be made either immediately before or after the sound itself, depending upon convenience, and should usually be indirect.

6. Sound may effectively take the place of an announcement and hence eliminate the interruption of the announcer's voice telling his audience that it is now two o'clock, or that the automobile is arriving. One scene may be welded to the following very smoothly by the use of sound effects. "I'll see you at two o'clock, then." "All right. I'll be on time." (*Music fades in, out. Chimes strike twice.*) "Two o'clock! She ought to be here any minute." An automobile which is started at the end of one scene can be heard purring down the highway to indicate the passage of the characters from one location to another; the next scene can be introduced by increasing the volume of the purr, thus indicating the arrival of the characters and the beginning of the next scene.

7. Sometimes in the search for a sound, a great deal of energy is saved by trying a real object first. This may seem an obvious sort of thing to mention, but any teacher can remember a number of instances in which a great deal of rehearsal time in classes was wasted by a search for effects which could have been secured simply and quickly by trying the real thing. One dramatization (an adaptation) of *The Monkey's Paw*, required the sound of a door latch. A knocking is insistent at the door; the mother is crying out; she rushes to the door; she fumbles with the latch; it sticks; she gets it unfastened; the door is flung open; no one is outside. After much experimentation with nails on hinges, hammer on screw driver, and a variety of other metal combinations, some one thought of a latch. It worked. Another time, for the sound of a woman washing clothes on a scrubbing board, nothing worked so well as a tub of water, a washing board and some pieces of clothes being rubbed.

8. On the other hand, it must not be assumed that a real thing will necessarily sound like itself. The striking of a match sounds like an explosion; a gun shot would ruin equipment; the opening of a window sounds like an avalanche.

9. It is important, therefore, for the director of a show to *listen* to a production in rehearsal at the loud speaker; he should not *watch* a rehearsal.

10. Frequently real ingenuity is required in achieving an effect. It is well not to be satisfied too readily. A group of students once dramatized the burning of Chicago. In the opening scene Mrs. O'Leary's cow was being milked. The sound of milking was accomplished by squirting water from a perforated rubber ball against the inside of a can full of water. To get the sound of people walking on a sidewalk, the class tried wood, rubber, leather, books. They tried them on floor, rug, chair, desk, wall, ceiling, and each other. But they could not get the stony rasp of leather on a sidewalk. Finally they sprinkled very fine gravel on a blotter, put the blotter on a desk, adjusted the position of the microphone, and let people walk lightly on the gravel. If they had stopped short of many trials, the scene might not have been a success. To repeat: *no sound at all* is better than *bad sound*.

11. Realistic effects are not always necessary. A suggestion of the real sound might accomplish the purpose well. On one occasion a scene at Niagara Falls was projected by a class group. They wanted the continued sound of water falling. There were no faucets in the studio and they could not devise a siphon apparatus which sounded well. Finally one student held a teakettle with the spout tipped down toward a tub of water. A second student kept the teakettle filled with water from the tub; the overflow through the spout resulted in a continuous roar. The result got laughter from the classroom where a group heard the performance by loud speaker. Fortunately the scene was supposed to be humorous, anyway. But if the dramatization had been a serious one, its purpose would have been defeated. An occasional light roar, *suggesting* the whole scene, would have been much more satisfactory. This leads to the next consideration.

12. Do not overdo any sound effect. This is contrary to some printed material which definitely recommends overdoing them. Experience, professional and amateur, refutes the advice.

13. The same device frequently may be used a variety of ways. An effect should not be discarded for one use simply because it has been successful for another. Blowing through a soda straw into water,

for example, when done lightly, sounds like automobile tires on a hot road, but the same apparatus may be used to represent the sound of a boat sinking, a man drowning, a teakettle boiling, a flood pouring over a dam, or even snoring.

14. Be especially attentive about the timing of sound effects. Two rules are necessary here. First, have some one in complete charge of sound effects and responsible for them to co-ordinate the production by planning, listening, signalling and in general directing everything but the acting. Secondly, do not be too economical with the number of people assigned to do sound work. Timing is very difficult when one or two people have to produce a variety of sounds. When the group burned Chicago, one person crackled flames, another made flames roar, one crumpled buildings, one made the sound of wheels on pavement, one made horses' hoofs clatter, one broke windows, another rang bells and tooted a siren, three served as a shouting crowd in the background and three acted as closer members of the crowd whose sentences could be heard above the din. When another group sank the Lusitania, fewer people were used, but the same type of organization was used. One blew boat whistles, one rang signal bells, one creaked ropes and slammed doors, one gurgled water, three were the "background" crowd and three were the "front" crowd.

15. For difficult sounds, such as those of animals, crowds and babies, it often proves advisable to use records of these sounds rather than to have a crudely done performance. Of course, students should be encouraged to employ as much originality and ingenuity as they can in the creation of effects and to rely as little as possible on outside help, but they should be definitely discouraged from letting a bad performance be heard.

B. Sound Effect Equipment. The cost and amount of studio equipment for the production of sound effects can mount to considerable proportions. It is not necessary, however, for it to do so. The obligation of a teacher to keep operating costs as low as possible limits the amount of equipment which can be acquired. An example of what can be done at low cost is the sound unit which was built by a student for one department at a cost of less than three dollars. The unit had a large goods box as a base. This is placed on its side with the opening at the front. One end of the box has been knocked out and replaced by a mesh screen. Mounted on the box are a wind machine, a wave-maker, and a small door with a latch. Screwed on the box are a door-bell, a buzzer, and a door-bolt. Suspended from the

wooden end is a large sheet of thunder-tin. The inside of the box is fitted with shelves for strawberry boxes, alarm clocks, an electric fan and a variety of odds and ends.

A card file should be kept of all of the equipment which is acquired. On each card should be listed the various uses which have been found for the object listed.

Listed below are a number of easily obtainable items which will find a place in almost any classroom studio. While not all of the objects mentioned are necessary, so that the list may not be considered the minimum requirement, still it should be thought of as far from complete. Many other items might find frequent use in a classroom studio; this list contains some of the usual essentials.

Alarm clocks, beans or peas, electric bell, boards, bottles, boxes (dry-goods and strawberry), broom (screw handle), bugle, buzzer, cans (tin), canvas, cellophane, comb, corn starch, dishware (whole and broken), excelsior, electric fan, files (wood and nail), forks, fountain pen, broken glass, drinking glasses, gong, gravel (several grades), hinges (variety), horns, knives, motors, nails, newspapers, pans, paper (tissue and heavy), plungers, ratchet wrench, records (of animals, traffic, crowds, music), reeds or sticks (long and thin), rheostats, rice, roller skates or other mounted wheels, salt (in shaker), sand, sandpaper, siren, straws (soda), tin (large sheet), toothpicks, victrola (with volume control), wash tub, whisk broom, whistles, wire (mesh), wood (small blocks), yard stick.

C. Sounds Classified. More important than the card file of studio equipment is the card file of sounds which have been used, and the means by which they have been accomplished. A few helpful hints for this file are:

1. List the sounds by the objects which are supposed to produce them. Do not, for example, list *burning, roaring, whistle. Fire* would be better than *burning; cracking* and *roaring* could then be sub-listed. Lions, trains, fires, wind and many other things roar; trains, wind, factories, boats and many other things whistle. But each of these objects does other things, too. It will be found much more satisfactory to list sounds by objects, sub-listing what they do, than to list them by what they do, sub-listing what makes them.

2. Cross-index the sounds in the file thoroughly. Do not assume that if a student does not find what he wants under *boat* that he will look under *ship*. Cross-index the sound file with the equipment file.

3. Appoint some one responsible for maintaining the file throughout a whole term. Otherwise it will be neglected, and much duplication of energy in rediscovering previously developed effects will follow.

4. If several methods of achieving the effect have been found, list them all; perhaps the device for one of the methods will have been mislaid.

As with the list of studio equipment, the following list is to be taken only as suggestive. Some of the sounds may never be used. Sounds frequently needed may not be there. But in general, most of the usual sounds for classroom use are here. This list is at best suggestive. Almost always a given teacher will have to develop his own methods, based on what equipment he has and what best suits his particular microphone.

Accident. See Collision.

Airplane. a. Blotter against electric fan.

b. Vacuum cleaner.

c. Old pump organ, plane warming up: Pull out first five stops; stutter the first bass key. Several planes in air: Pull out one key at a time for each plane which comes within hearing. Vary the pressure for distances.

d. Revolving cylinder with leather straps attached. Let the ends of the straps beat against a drum head, a piece of heavy canvas drawn tightly, a piece of thick cardboard, or a piece of leather fastened on the end of a tube.

Animal Noises. (In general, have records of these; or let some person imitate them with his voice. For a specific animal, look under its name.) Animal in underbrush: Squeeze the straws of a broom close to the microphone.

Arrow. Whip a reed or long, thin stick through the air.

Automobile. a. Hold cheap electric fan back of the microphone, varying distance to effect wanted.

b. Hold blotter lightly in blades of good, rapidly revolving electric fan.

c. Run microphone out window to real automobile.

d. Use small electric motor, mounted on piece of light wood.

Old Automobile. Fill tub with small metal articles; fasten motor loosely on edge of tub in such a way that pieces of metal vibrate.

Baby. Wailing or crying. Person with high-pitched voice cries into pillow. The closer the pillow to the mouth, the younger the baby.

Bird. Records. Whistles, squawkers.

Blows. Hit a pillow (leather if possible) with fist or blunt object.

Boat. See also Wind.

Row Boat.

Oak locks: use real oak locks or rusty hinge.

Rowing: dip a wooden paddle into tub of water or blow lightly and rhythmically into a glass of water through a straw.

Canoe: sound of paddling same as rowing.

Ship.

Gangplank: use a ratchet wrench.

Anchor: rattle a chain; let object fall into tub of water.

Flapping of sails: flap piece of canvas or paper near microphone.

Creaking of boat: twist leather belt.

Putting up sails: run rope through pulley; occasionally flap a piece of cloth.

Bomb. An alarm clock, muffled, close to microphone, will give effect of time bomb. Roar of explosion: roll gravel in bottom of wash tub. See Explosion.

Bottle. To open: (a) press two plungers together and pull suddenly apart; (b) open mouth; snap cheek with finger.

Bullet. See Shot. Bullet hitting wall: strike book with flat side of knife handle.

Cat. Some kinds of squawkers are effective.

Cigarette. Lighting cigarette: draw toothpick against sandpaper.

Cocktail. To shake. Put small amount of water and a small piece of glass in coffee can. Shake.

Collision. Fenders Colliding: drop knife into slightly tipped tub, so that knife will rattle a little after landing.

Locomotive and Automobile. Let air out of tire; shake broken glass in small box; crush strawberry boxes; drop stove-pipe on end into tub.

Truck and Street Car. Push stove pipe through pane of glass, or drop broken glass from height into empty tub which is slightly suspended.

Two Automobiles. Fill cardboard box with broken glass; tip slightly and then let drop.

Tires Skidding. Push sweaty palm of hand hard against board; or push eraser against piece of glass.

Conductor's fare register. Tap door bell with nail, or snap the hammer.

Crowds. Use records. Or let several people stand at a distance from microphone, and several closer to bring through "front" speeches. Be careful not to let sound of crowd increase too regularly.

Dishes. Use whole dishes in a natural way. The common advice to shake or rattle broken pieces does not prove satisfactory. For washing dishes, swish dishes in water.

Door. Squeaky Door: use rusty hinge, if possible, attached to miniature door. Or twist leather belt or bill fold.

Smashing of Door: crush strawberry box.

Closing Door: use miniature, or close real door very lightly. Have regulation catches attached to miniature.

Screen Door: use miniature, including screen and catches.

Door Bell. Use real one.

Door Knocker. Attach one side of hinge to board; rap with loose wing.

Drill. a. Cheap electric motor.

b. Blotter held very stiffly in blades of cheap electric fan.

c. Muffled alarm of alarm clock.

Eating. See Food.

Echoes. Cup hands and speak loudly away from microphone.

Explosion. a. Kettle drum behind curtains.

b. Drop baseball into slightly tipped tub, so it will roll after falling. See Bomb.

Fire. Crumple stiff paper or cellophane near microphone. Or pour salt from shaker on stiff paper. Roar of flames: use wind machine (see Wind) very lightly; or blow lightly through soda straw at microphone.

Fire Engines. See Automobile. Use sirens, horns, etc.

Flood. a. Compressed air hose; release air through nozzle submerged in tub of water.

b. Blow into glass of water through soda straw.

Food. To eat: crunch toast quietly near microphone; use real dishes. (Frequently better to eliminate all food noises except occasional rattle of silver.)

Hammock. To creak: scrape tooth pick on nail file.

Handcuffs. To lock or unlock: turn key in cheap padlock, or scrape nail against hinge or another nail or piece of metal.

Harness. Rattle a belt buckle.

Hits. See Blows.

Horse. a. Tap two plungers in rhythm.

b. Horse on cobblestones: maniuplate two cocoanut shells against each other rhythmically.

c. Horse crossing bridge: hold mouth open; snap cheeks with fingers.

d. Horse on soft ground; plungers, or eraser on pencil bounced on book.

See Harness.

Horse and Wagon. Run roller skates over fine gravel sprinkled on blotter of beaver board.

Letter. To open: tear piece of paper.

Light Switch. Snap fingers, or use old light switch.

Linotype Machines. Stock ticker; typewriter; rattle turned slowly.

Lion. Draw resined cord through stiff parchment placed over end of tin can.

Locks. Use real locks or nail against hinge.

Loom. Scrape pencil rhythmically against piece of wood.

See Machinery.

Machine Gun. a. Paddle on banjo head or tambourine.

b. Draw a stick quickly over lattice-work.

c. Halloween tic-tac.

Machinery, Light: See Loom.

Heavy: a. Roller skates on desk or table.

b. Motor mounted on light board.

c. Heavy can rolled on table.

d. Wooden wheel, with rough edges, fastened in frame, turned by attached handle; grind this against wood.

e. Lawn mower.

Police Calls. See Telephone.

Porch Swing. Rock an old swivel chair rhythmically.

Railroad. See Train.

Rapiers. See Swords.

Rain. a. Mild rain: rub microphone stand with excelsior.

b. Pour fine sand or salt on drum head, lettuce, stiff paper or cellophane.

Note: Waxed paper or cellophane fixed firmly in embroidery hoops makes a good base on which to pour salt.

Revolver. a. Slap flat knife against tambourine.

b. Lash whip against soft cushion.

c. Smack flat side of yard stick against book.

See Shots.

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Riveting Machine. a. Muffled alarm clock.

b. Stiff paper held firmly against blades of cheap fan.

Ship. See Boat.

Moving Ship: twist resined screw handle of broom into and out of socket; flap cloth lightly, if a sailboat.

Ship Signal Bells: pull back hammer of door bell and snap.

Shots. See Explosion, Bullet, Revolver, Machine Gun.

a. Snap spectacle case.

b. Close book smartly.

Shutters. To close: drop small board lightly against wooden box.

Snow. See Wind.

Walking in Snow: squeeze corn starch in gloved hand.

Street Car. a. Roller skates.

b. Revolving metal cylinder with gears.

Subway Turnstile. Ratchet wrench.

Swords. Clash and scrape knives.

Telegraph Instruments. Use real ones; or use a typewriter.

Telephone. Speak sidewise into a tin dipper or cocoanut shell.

Threshing Machine. Roller skates, motor, electric fan, geared motor, or other metallic sounds combined with baby rattle.

Thunder. a. Large sheet of thin tin rumbled easily.

b. Stiff parchment, stretched on frame, beaten with brass drum stick.

c. Stiffly drawn canvas hit with bass drum stick makes good, deep crash; it makes a more natural crash than tin, but cannot be rumbled successfully.

Tires. See Collision.

Tires on hot road: blow very lightly into water through soda straw.

Sidewalk. To walk on: sprinkle fine gravel lightly on blotter; walk lightly.

Tom-Tom. Beat end of oatmeal box with dull instrument; beat tambourine or drum dully; stiff parchment on frame.

Traffic. a. Roller skates. b. Wooden wheel (see Machinery, Heavy). c. Lawn mower. d. Records. Horns, sirens, bells.

Train. a Run toy train (electric, if possible) under metal sound chamber.

b. Steam being released: air hose; mouth; soda straw.

c. Whistle: blow over mouth of bottle.

d. Fasten sandpaper around two small boards; rub together.

e. Release air rhythmically between lips close to microphone.

Tree Toad. Run fingers over pocket comb.

Wagon. Move a box filled with loose blocks of wood.

See Horse and Wagon.

Walls. Crashing walls: crumple strawberry boxes.

Water. a. Pour water.

b. Part lips rapidly without releasing or taking in air.

Waterfall. Rustle tissue paper; tear paper evenly; blow through straw into glass of water; let water fall from small hose into tub; pour water evenly from teakettle.

Waves. a. Tip peas, marbles, rice or gravel back and forth on screen fastened to frame or on drum head.

b. Pull rug over pebbles on wooden floor.

c. Revolve cardboard box with paper clips in it.

Whistles. Use stock whistles or records, or blow over end of bottle.

Wind. a. Fasten handle to small wooden barrel (build a latticed barrel for best results); let piece of canvas hang across revolving barrel, (turn by handle).

b. Fasten four long pieces of wicker to a wheel turned by motor; let wicker whip air; rheostat control of speed.

c. Wind in ship rigging: twist reeds or old cane chair bottom.

Window. Scrape strawberry box over mesh screen lightly.

Wreck. See Collision.

A CLASSIFIED BIBLIOGRAPHY ON RADIO SPEAKING AND WRITING

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THE TURK'S CHARACTERISTIC DIFFICULTIES IN LEARNING ENGLISH PRONUNCIATION

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IN RECENT years Turkey has adopted the Roman letters for her orthographic alphabet. The new alphabet and spelling are strictly phonetic. Consequently, two of our orthographic symbols, *q* and *x*, have been discarded, and *w* is also missing because the sound it represents is foreign to Turkish; *c*, *i*, and *j* represent each only one sound. The *j* represents the same sound as in French: [ʒ] as in *jour*. The dotted *i* (dotted when a capital as well as when a small letter) stands for (i) as in *police* [pəlis] (though somewhat shorter). Our *c* is the Turkish symbol for [dʒ] as, for example, in *Naci* (a proper name), pronounced [nadʒi].

Without three of our letters, however, the new Turkish alphabet has 29 characters. There are six (with diacritical marks) that we lack: ç, representing [tʃ]; ğ, representing a sound foreign to English; an undotted *ı*, representing a sound also lacking in English; ö, representing a sound similar to the German umlaut *o*; ş, representing our [ʃ]; and ü, representing the sound of the German umlaut *u* or French *u*.

In speech the Turk makes the sounds indicated by his ortho-

graphic-phonetic alphabet with certain characteristic habits of articulation. In general, in normal conversation, the Turk's use of his organs of speech is less energetic than is even the American's. To a close observer there is evident a lethargy in the movements of his lips, teeth, tongue, and jaws. He tends to draw the formation of his sounds back toward the throat and glottis. But the number of basic sounds which his language requires (and his alphabet indicates) is somewhat less than the number of basic sounds in English, and so, especially with the regular precision and uniformity with which he pronounces his variety of sounds, the restricted area in which they are formed and the consequent economy of movement thus required do not make his speech less distinct. Instead, his sounds are remarkably clear, even in rapid speech their value and quality being definitely retained.

This laxness and lethargy are evident in his formation of both vowels and consonants. As opposed to English vowels, his in general are purer and, his tongue being less mobile, avoid the tendency toward diphthongization. But compared with English, these vowels are extremely short and consequently more even in stress. The back vowels of Turkish are discernibly longer than the front vowels.

The English consonants which the Turk may pronounce imperfectly are for the most part those that involve *movement* of the tongue. His tongue may be too loose in its contacts for English or slightly too slow in breaking those contacts. This is noticeable with [t], [d], and [k]; and his lack of [θ], [ð], [ʍ], and [w] is due mainly to his tongue's being unaccustomed to their formation. The laxness and unenergetic use of his lips also contributes to his difficulty with English consonants.

With regard to length, the Turk maintains a great deal of uniformity. There is little, if any, variation in the length of any one vowel. Also there is little, if any, difference, in his English pronunciation, between what should be long and what should be short vowels.

In formal platform address, the Turk does stress and lengthen quite noticeably; when reading slowly or speaking carefully, he accentuates somewhat perceptibly, but with no great variation in the length of syllables. In normal conversation, his habit is to give some stress to the opening word of a sentence and to the climactic word or phrase. All this, of course, affects his intonation, which, generally, is comparatively level and limited in range. The Turk's intonation, stress, and length in his English pronunciation will, therefore, be strange and faulty until he acquires the characteristic inflections

of English speech. His first problem in pronunciation is the individual sounds.

Of our vowels, the Turk definitely and unmistakably has [i], [e] (represented in the spelling by *ey*, as in *bey*), [ɛ], [ɑ], [ɔ], and [u]. These vowel sounds in Turkish are not subject to the variations in length common to English. For example, the Turkish [i], normally, is as short as our own in such a word as *bookkeeper*. Turkish [e] is as short as ours in the first syllable of *vacation*. In *He kept on and* on the English [ɛ] is like the Turkish. Turkish [ɑ] is lengthened in certain words. In such cases its spelling requires a circumflex placed over the *a*.[1] But with this lengthening there is sometimes a slight change in the quality of the sound; when preceded by adjacent [k] or [g], it is somewhat fronted and the consonant is slightly palatized. The sound [ɔ] occurs in Turkish, but is short and somewhat retracted, so that only a practiced ear recognizes it to be similar to the English vowel in *saw* and *all*. It resembles the Glasgow Scottish vowel in such words as *bottle, Jock,* and *och*. Turkish [u] normally is like that sound in *parachute*.

In his normal speech the Turk would definitely lack [ɪ], [æ], [ɒ], and [ə]. Far from impossible, however, these that he lacks are not beyond his powers, especially with some practice. For these sounds and for [a], [ʌ], [o], [ʊ], and [ə] he has, in his own speech, approximations of those English sounds that can be isolated and developed to serve his English needs.

For [ɪ] the Turk substitutes a very short, rather clipped [i]. And yet in his own language he occasionally approaches English [ɪ]. In certain Turkish words (as *it* and *iki*) the [i] is short and lax enough to sound very much like [ɪ].

For the distinctive English [æ], the Turk substitutes [ɛ] or [ɑ]. But actually in his own speech he has a sound that sometimes resembles our [æ] rather closely. In his plural-ending *ler* [lɛr] and in the infinitive-ending *mek*, his [ɛ] becomes almost an [æ].

Similarly for [ə] he has a native sound [ɸ] or [œ] that approaches this English sound. The Turkish sound is made with considerable lip-rounding and is somewhat more advanced than in English. This is especially noticeable when he attempts to imitate an American's pronunciation of such a word as *word*, where the initial consonant is also foreign to him and requires a close lip-rounding.

[1] The circumflex is used also to indicate lengthening of the dotted *i* [i] and of *u* [u].

His lack of the short and lowered [ɔ] sound, [ɒ], heard in some pronunciations of words like *shot, top, odd,* etc., is no great loss to him in America. The intermediate [a] is not absolutely essential either.[2]

The Turkish [ɑ] in certain combinations, particularly when followed immediately by [p] or [t] in a short syllable, becomes slightly obscured and resembles (as it does in Cockney or London dialect) our [ʌ]. For example, the short command, *kap* (meaning *fetch*), addressed to a dog, sounds much like English *cup*. And significantly, their presumably phonetic spelling of Kipling's first name is *Radyar*.

The Turk frequently gives his orthographic *o* a pronunciation very much like our [oʊ]. When followed by *v* or *u* or *ğ*,[3] this vowel becomes an [o] only slightly lowered and retracted. In attempting the English [oʊ], the Turk's tendency is to slide back and down toward the glottis rather than up toward the [u] position. The name of the movie actress Clara Bow in the Turkish news was spelled *Klara Bov* and pronounced [klɑrɑ boᵀ], the [o] being a bit "darker" than ours. Probably because of the Turk's tendency toward a lax, almost bilabial [v], he pronounces his *ov* combination with a close approximation of our [oʊ]. In the word just cited, *ovmak*, the *v*, especially since followed by *m*, is so weak as to be practically lost; and with this bilabial articulation the pronunciation of the *o* comes up and forward close to our [oʊ].

English [ʊ] gives the Turk a great deal of difficulty. It is not an impossible sound for him, because his own word, *buldu* [buldʊ] usually has that sound in its second syllable. The Turk's difficulty with [ʊ] is simply that, like many other foreigners, he has a strong tendency to give the English [ʊ] a tense and comparatively long articulation resulting in the [u] sound.

Our obscure vowel [ə] is not a Turkish sound because even in

[2] In Turkish this sound is normally lacking, but in the fronted and lengthened [a] it is sometimes approached, especially when accompanied by palatization of [k] or [g].

[3] What the Turks call the "soft *g*" (*ğ*) is hardly a perceptibly independent sound except when isolated and given strong pronunciation. It is rather a transition or slide from one articulatory position to another. In English orthography it is frequently written *gh* and has actually little more pronunciation than *gh* in *though* or *through*. As a sound it seems to be a sort of [j] formed far back and down in the throat. Yet, when it occurs immediately following *o* it changes the character of the *o* (from a Turkish point of view) so that it approaches English [oʊ]. For example, in their pronunciation of *oğmak* (a variant of *ovmak*, meaning *to rub*) the [o] approaches our [oʊ].

rapid speech and in unstressed syllables the Turk never reaches the degree of obscurity produced by an American. Nevertheless, in his own language, the Turk approaches this neutral quality, even though his weakened vowel still retains a trace of its original character. For example, the second syllable of the word, *adeta* [ɑdɛtɑ] (meaning *usually*), is [ɛ], but in the speed of normal conversation it becomes practically obscure [ɑːdətɑ]. And the cigarette that we call Fatima [fətimə], though originally spelled as we know it, is now in Turkey spelled and pronounced [fɑtmɑ].

By reason of his own speech habits, the Turk will pronounce our [i] so short that *sheep* and *ship* may be confused; also *deed* and *did*, *reach* and *rich*. Similarly a very short [e] with a slightly lax pronunciation may cause *gate* to sound like *get* and *mailed* like *melt* (with the final [d] devocalized). The Turkish pronunciation of [ɑ] for [æ] changes *batter* [bætər] to [bɑtər], *hat* [hæt] to [hɑt], *ham* [hæm] to [hɑm], and *cat* [kæt] to [kɑt]. Again, substituting [ɑ] for [ʌ], the Turk's *nut* [nʌt] will be [nɑt]; *come* [kʌm], [kɑm]; and *huff* [hʌf], [hɑf]. From habit, he frequently tends also to pronounce [o] like [ɔ] and his *hopes* may sound like British *hops*, *coat* like *caught*, and *ocean* like *Ossian*. Also his *full* may be *fool*; *wood*, *wooed* (with at least slight devocalization of the *d*); and *soot*, *suit*.

His native habits make his [o] and [u] in English pronunciation acceptable except, of course, that the English spelling does not inform him, and he forgets that the sound of [ju] is often given to our *u*. So he will say [rɛsku] instead of [rɛskju] (*rescue*); and, trying to imitate an American pronunciation of *pupil* [pjupl], he may substitute his *ü* with the result that *pupil* sounds like people—[pypl].

In general, because of Turkish habits, the English vowels give the Turk somewhat more difficulty than do the consonants. For [θ] the Turk substitutes [t] or [s]; and for [ð], [d] or [z]—usually [s] and [z]. For the *w* sounds his substitution is [v]; and, indeed, in the Turkish newspapers, dispatches from our capital are from *Vashington*. He can readily acquire the *w* sound, however, by prolonging and exaggerating his [u]. The Turk's characteristic lip movement causes his [f] and [v] to be slightly imperfect for English.[4]

In Turkish there are few words (of Arabic origin) having final

[4] His (v) does not quite become the Spanish bilabial [β], because his upper teeth come very lightly and quickly into contact with his lower lip. The same light contact occurs in the formation of his [f].

d, but the Turk is careful to pronounce the [d] distinctly in those words. In the final position or at the end of a syllable he has [t]. For example, the cigarette, *Murad*, is called [murɑt] by the Turks. With this characteristic there is also the tendency toward slight devocalization of the final voiced plosives [b], [d], and [g].[5]

There seem to be two *r* sounds in Turkish, both un-American. The more common of the two is a kind of Scottish tip-trill, but shorter and weaker than the Scottish. The other is a rather strongly fricative *r* produced by having the tongue fronted beyond the position for a tip-trill.

With the English diphthongs the Turk has little difficulty. The articulation of [aɪ], [ɑʊ], and [ɔɪ] he begins somewhat farther back and lower than does an American. The diphthongs [ɪə], [ɛə], [ʊə], and [ɔə] and lacking because the *r* is not lost in Turkish.

From these observations, derived from a comparison of the two languages, it will be clear what characteristic defects, even organically caused, there will be in the Turk's pronunciation of the individual vowel and consonant sounds of English, and what remedial modifications in his pronunciation may be resorted to in order to produce improvement.

POLITICAL ORATORY IN PRE-REVOLUTIONARY AMERICA

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FOR more than a century, the traditional words of Patrick Henry's "Give me liberty or give me death!" have epitomized the schoolboy's conception of the oratory of the American struggle for independence. Nor is the peculiar position of this speech entirely unreasonable when we discover that not more than a half dozen speeches of the period from 1761 to 1776 commonly appear in collections of American oratory.

Moses Coit Tyler[1] pays scant attention to speeches among the literary remains of the years preceding independence. Parrington's

[5] In fact, in his own language the Turk has no final [g]. In Turkish when *g* is initial it is [g]; when medial between two vowels, usually *ğ*; and when final, always *ğ*.

[1] M. C. Tyler, *Literary History of the American Revolution* (1897), 2 vols.

more recent work, *The Colonial Mind*,[2] is even less complimentary to early American oratory. Under the influence of these literary critics, and the political historians, a twofold view of the subject has readily developed which emphasizes Patrick Henry, and to a lesser degree James Otis, but vaguely dismisses the speeches of their contemporaries as "unimportant" and "inconsequential."

The first problem of the present-day student, then, has been to determine the extent of American oratory in the pre-revolutionary years. This investigation is especially interesting because the preservation of public utterances was beset with so many handicaps:

(1) Shorthand, as we use it, was unknown in 1761, the beginning of the period when James Otis attacked the writs of assistance in the Massachusetts supreme court. Upon that occasion the note-taking of John Adams, apprentice lawyer, was confined to key phrases and sentences, which an editor later amplified into a supposedly full and accurate text.[3]

(2) The absence of an accurate method of transcription of oral materials was emphasized by the fact that many significant legislative and popular speeches were delivered extempore. The preparation of written manuscripts was limited generally to those embroidered occasions of judicial charges to grand juries, eulogies, and the commemoration of the Boston Massacre. Many of these speakers wrote and talked with a conscious hope that they were creating history. In painstaking fashion, they prepared, learned, and "declaimed" orations. Some, less used to speaking, or refusing to trust their memories, read from manuscript. Daniel Roberdeau, the wealthy Philadelphia merchant, was in this class when he read his plea for the development of American manufactories.[4] But John Dickinson refused to trust his memory in 1768.[5] He must have recalled his embarrassing experiences in the Gallaway debate four years earlier, concerning the accuracy of a printed text of an extempore speech.[6]

[2] V. L. Parrington, *The Colonial Mind*, Vol. I in *Main Currents in American Thought* (1927).

[3] A. B. Hart, *American Historical Leaflet* (January, 1902), No. 33.

[4] Daniel Roberdeau, *Address at a Meeting of Subscribers to Establish a Manufactory*, Philadelphia, March 16, 1775.

[5] John Dickinson, *Address Read at a Meeting to Consider Non-Importation*, The Lodge, Philadelphia, April 25, 1768.

[6] John Dickinson, *Speech* of May 24, 1764, against the *Petition to Change the Form of Government*, Pennsylvania House of Assembly. Joseph Galloway attacked the accuracy of the Dickinson text in a series of pamphlets.

Southwestern College Library

(3) When speeches were printed for distribution in pamphlets, circular broadsides, or the pages of newspapers, additional opportunities for inaccuracy were offered. Original manuscripts were revised to suit the authors before printing, and printers were notorious for the employment of their own ideas of punctuation and emphasis, distorting the meaning of words delivered to an audience days or weeks earlier. Certain occasional speeches were ordered printed at public expense; the Boston Orations usually received this commendation in a motion voted by the audience at the conclusion of the speech. However, the Reverend William Smith was not so fortunate in his eulogy on Montgomery before the Continental Congress. John Adams[7] tells that a motion for a vote of thanks to the speaker failed for want of a second. Of course, lack of financial aid did not deter the president of the College of Philadelphia from adding this eulogy to his list of publications. Within a few weeks the pamphlet appeared, with revisions of the original speech that included the insertion of "a paragraph on page 35 that was forgot in the delivery." [8]

(4) The fear of prosecution for treason probably kept many speeches from appearing in either manuscript or print. Colonial legislative journals rarely include a speech text other than the royal governor's, and the Continental Congress placed nothing but records of actions in its minutes. Hence, without diaries and letters such as John Adams', we should know little of the conflicting expression of opinions in the Congressional debates.

Despite these handicaps, investigation thus far has disclosed that thirty speeches have been preserved in fairly complete texts. Four are known to exist in the original manuscripts. The earliest sources of the others are in pamphlets, newspapers, diaries, biographies, circulars, and letters, in such form that at least seventeen may be considered fairly accurate representations of what was actually said to the audience. The remaining thirteen constitute the results of fragmentary notes taken at the time, or reconstructions made by the speaker or his biographer.

On the basis of references in Evans, *American Bibliography*, and in colonial historical collections, a half dozen other texts are thought to exist. This paucity of texts tends to confirm Tyler's

[7] C. F. Adams, ed., *The Works of John Adams* (Boston, 1856), 10 volumes.

[8] Preface of a pamphlet, William Smith, *Oration in Memory of General Montgomery . . .*, Philadelphia, 1776.

opinion that American political oratory constitutes a very small portion of the written literature of pre-revolutionary years. A careful check of Evans' list indicates that no more were printed. Further support is given to this theory by Hezekiah Niles, who stated in 1822, after examining "more than a cartload of material, . . . of this I am satisfied, that very few of the 'soul stirring' speeches of the revolutionary period remain to warm the hearts of a grateful posterity." [9] When the speeches proved insufficient, Niles was forced to include an array of miscellaneous revolutionary documents to fill his volume, *The Principles and Acts of the Revolution in America*. Even so, the thirteen speeches in this work comprise the largest group found under one cover. The editors of the various oratory collections prior to 1860, Carpenter,[10] Niles, Williston,[11] Munn,[12] and Moore,[13] without exception state that the texts of reputedly great speeches could not be found. Later collectors have used anything they could find in the collections prior to 1860, making such revisions of sentence structure and punctuation as they wished to "improve" the speeches.

List of Speech Texts, Pre-Revolutionary Oratory, 1761–76

The speaker, date, title or occasion, and the place of each of the thirty speeches, together with the earliest known source of the text:

1. James Otis, Feb. 24–5, 1761, *Speech Against the Writs of Assistance*, Massachusetts Supreme Court, Boston; John Adams' Notes, *Works*, II, 521–3.

2. John Dickinson, May 24, 1764, *Speech Against the Petition to Change the Form of Government*, Pennsylvania House of Assembly; original pamphlet, Philadelphia, 1764, and reprint, in P. L. Ford, *Writings of John Dickinson*, I, 1049, Evans 9641.

3. Joseph Galloway, May 24, 1764, *Speech for the Petition to Change the Form of Government*, Pennsylvania House of Assembly; original pamphlet, Philadelphia, 1764, Evans 9671.

4. William Smith, May 20, 1766, *Eulogium* . . . , Commencement of the College of Philadelphia; original pamphlet, *Four Dissertations, . . . to which is prefixed an Eulogium*, Philadelphia, 1766, Evans 10400.

5. John Dickinson, April 25, 1768, *Address Read at a Meeting to Consider Non-Importation*, The Lodge, Philadelphia; original pamphlet, Philadelphia, 1768, Evans 10896.

[9] Preface to H. Niles, *Principles and Acts* . . . (Baltimore, 1822).

[10] S. C. Carpenter, *Select American Speeches*, 2 vols. (Philadelphia, 1815).

[11] E. B. Williston, *Eloquence of the United States*, 5 vols. (Middleton, Conn., 1827).

[12] L. C. Munn, *The American Orator* (Boston, 1853).

[13] Frank Moore, ed., *American Eloquence*, 2 vols. (1856–).

6. James Lovell, April 2, 1771, *Boston Massacre Oration*, Old South Church, Boston; original pamphlet, Evans 12099.

7. Joseph Warren, March 5, 1772, *Boston Massacre Oration*, Old South Church, Boston; original pamphlet, Evans 12600.

8. Benjamin Church, March 5, 1773, *Boston Massacre Oration*, Old South Church, Boston; original pamphlet, Evans 12721.

9. Josiah Quincy, Jr., December 16, 1773, *Let Us Look to the End*, Old South Church, Boston Tea Party Meeting; letter manuscript, reprinted in the Mass. Hist. Society *Proceedings*, Dec. 16, 1873, 197.

10. John Hancock, March 5, 1774, *Boston Massacre Oration*, Old South Church, Boston; original pamphlet, Evans 13315.

11. Isaac Low, May 19, 1774, *Address at a Coffee-House Meeting*, New York City; *American Archives*, 4th series, I, 294.

12. William Smith, June 18, 1774, *Address at a Meeting of Freeholders*, Philadelphia; *American Archives*, 4th series, I, 427–8.

13. Patrick Henry, September 5, 1774, *Fragment of a Speech at the Opening of the Continental Congress*, Philadelphia; John Adams' Notes, Works, II, 336–7.

14. James Duane, September 8, 1774, Speech in the Continental Congress, Philadelphia; original manuscript, printed in the N. Y. Hist. Collections, *Duane Papers*, IV, 201.

15. Joseph Galloway, September 28, 1774, *On the Plan of Union*, First Continental Congress, Philadelphia; in Galloway, *Historical and Political Reflections on the Rise and Progress of the American Rebellion*, London, 1780, pp. 70–81.

16. William Henry Drayton, November 5 and 15, 1774, *Charge to the Grand Juries*, on his Circuit in South Carolina; original printed circular, copied in *American Archives*, 4th series, II, 949–61.

17. James Wilson, January, 1775, *Vindication of the Colonies*, Pennsylvania Provincial Convention, Philadelphia; in Bird Wilson, *Works of the Hon. James Wilson . . .*, I, Philadelphia, 1804.

18. Joseph Warren, March 5, 1775, *Boston Massacre Oration*, Old South Church; original pamphlet, Evans 14608. The manuscript exists.

19. Daniel Roberdeau, March 16, 1775, *Address at a Meeting of Subscribers to Establish a Manufactory . . .*, Philadelphia; *American Archives*, 4th series, II, 140.

20. Patrick Henry, March 23, 1775, *Give Me Liberty or Give Me Death*, Virginia Convention of Delegates; reconstructed by William Wirt, in the *Life of Patrick Henry* (15th ed., 1855), 138–42.

21. George Washington, June 16, 1775, *Acceptance of the Command of the Continental Armies*, in Congress, Philadelphia; original manuscript carefully printed in W. C. Ford (ed.), *Journals of the Continental Congress*, II, 1775, 92.

22. One of the Delegates, July 6, 1775, in Congress, Philadelphia; original source unknown, printed in Almon, *American Remembrancer*, Part I, 1776, II, 35–7.

23. William Smith, February 19, 1776, *Oration in Memory of General Montgomery . . .*, in Congress, Philadelphia; original pamphlet, Philadelphia, 1776, Evans 15084.

24. Perez Morton, April 8, 1776, *Oration at the Reinterment of Warren,* King's Chapel, Boston; original pamphlet, Evans 14892.

25. Peter Thacher, March 6, 1776, *Boston Massacre Oration,* Watertown; original pamphlet, Evans 15101.

26. John Rutledge, April 11, 1776, *Governor's Speech to the South Carolina Assembly,* Charlestown; original manuscript printed in Gibbes, *Documentary History of the Revolution in South Carolina,* I, 273–5.

27. William Henry Drayton, April 23, 1776, *Charge to the Grand Jury,* original printed circular, Evans 14741, printed in Gibbes, I, 277–89.

28. Archibald Bulloch, June 5, 1776, *Speech to the Provincial Congress of Georgia,* Savanna; *American Archives,* 4th series, VI, 718–9.

29. *Speech of a Farmer to His Neighbors, upon Entering the Continental Service,* Pennsylvania, about May, 1776; original probably appeared in the *Pennsylvania Journal;* copied in the *American Archives,* 4th series, IV, 1525.

30. (Samuel Adams), August 1, 1776, supposed *Speech on American Independence* (Philadelphia?); original London pamphlet, 1776, which precedes any American print or reference to the speech.

These American speeches for 1761–76 do not include: (1) sermons, (2) academic speeches, (3) speeches of the colonial governors, all of which exist in larger numbers than the political utterances of the colonists. Alice G. Baldwin investigated a substantial portion of the sermons for her volume, *The New England Clergy in the American Revolution.*

The history of the oratory of any period requires the study of more source materials than the texts of the speeches. To these should be added all the available knowledge of: (1) the general facts of the history of the period, (2) the significant sociological groups from which the audiences were gathered, and (3) the specific audience-occasion. Brigance,[14] Wichelns,[15] and Ewbank,[16] have pointed out that all three factors require an acquaintance with the primary sources of historical materials. Recent American historians have added valuable secondary sources upon the first, and indirectly, upon the second factor.

The leadership of American opposition to British rule in the colonies came from three important groups of colonial liberals: (1) religious liberals, composed chiefly of Puritans and Presbyterians among the many who had fled to America to escape persecution for their faith; (2) merchants, who chafed under the trade restrictions

[14] W. N. Brigance, "Whither Research," *Q.J.S.,* XIX (1933), 552–61.

[15] H. A. Wichelns, "Literary Criticism of Oratory," in *Studies in Honor of Winans* (1925).

[16] H. L. Ewbank, "Four Approaches to the Study of Speech Style," *Q.J.S.,* XVII (1931), 458–65.

of the mother country; and (3) the intellectuals, who loved liberty for its own sake, and included in their number most of the actual leaders of the movement for resistance to Great Britain. Drayton, Wilson, John and Samuel Adams, and the Rutledges were lawyers with fine college training. Lovell was a teacher. Warren and Church practiced medicine. It was unfortunate that Great Britain provoked the dissatisfaction of these three important groups, whose constant repetition of the well-grounded stereotypes of liberty, freedom, and the right of resistance to tyranny ultimately brought armed conflict.

The third factor, the specific audience-occasion, requires a careful study of the newspapers, letters, diaries, and minutes of town meetings and legislative assemblies. Except for Loring's *Hundred Boston Orators*,[17] and the work of a few biographers, such as Wells[18] and William Wirt,[19] who had opportunities to talk with witnesses of pre-revolutionary speech occasions, little has been done to compile the witness-accounts. Wirt is responsible for the construction, aided largely by then living witnesses, of the only text we have of Patrick Henry's famous *Give Me Liberty or Give Me Death*. Wells was certain that Samuel Adams and possibly Dr. Cooper wrote John Hancock's *Boston Massacre Oration* of 1774.

The witness-accounts make possible a reconstruction of the picture of the crowds, their behavior during the speeches, and the appearance, actions, and voices of the speakers. Opposition newspapers, such as Rivington's *New York Gazette*, reveal finely descriptive satirical accounts of the speaking style of Warren. We are told that crowds filled even the windows of the Old South Church in Boston to hear Warren and Hancock. Jefferson is one of those who wrote their stories of Henry's dramatic appeal in the Virginia House of Delegates, and papers of John Adams contain the details of incidents and debates in the Continental Congress.

The speech texts, especially the more accurate ones, provide directly the material with which to study (1) the relation of their ideational content to the development of the political doctrine of American independence, and (2) the oral style of Americans of the late eighteenth century.

Comparatively few famous speeches make a significant advance

[17] J. S. Loring, *The Hundred Boston Orators* (Boston, 1852).

[18] William Wirt, *Life of Patrick Henry*, in many editions and revisions.

[19] W. V. Wells, *Life and Public Services of Samuel Adams*, 3 vols. (Boston, 1865).

in the statement of political theories. More often, they repeat and reinforce well-developed hypotheses, applying them to the particular problem of the day. A brief examination of the pre-revolutionary speeches indicates that six of those whose texts have been preserved, and two whose contents are known through witness-accounts, made important contributions to the statement of the theory of American independence in its various stages of development from 1761–76:

1. James Otis, 1761 (incomplete, inaccurate text).
2. Patrick Henry, 1763, *Parson's Cause* (text not preserved).
3. John Dickinson, 1764 (accuracy of text denied by Galloway).
4. Patrick Henry, 1765, *Stamp Act Speech* (text not preserved).
5. Patrick Henry, 1774 (text incomplete).
6. Wm. Henry Drayton, 1774 (text complete).
7. James Wilson, 1775 (text complete).
8. Wm. Henry Drayton, 1776, April 23 (text complete).

A slight advance over Drayton's claim that America was freed from Britain by tyrannical acts of the Crown, which was thereby abdicated, may be found in the debates of May and June in the Virginia legislature and the Continental Congress, led by Richard Henry Lee and John Adams, in reputedly great speeches whose texts are not preserved. They pleaded for the overt act of declared independence.

No attempt has been made to evaluate the texts from the standpoint of oral style. However, a sentence analysis presents statistics useful for comparison with other studies. The average sentence length in the 17 accurate texts, a total of 53,957 words, is 38.59 words. The Peter Thacher Boston oration of 1776 averaged 64.43 words per sentence. If we are able to believe that William Wirt reconstructed Henry's famous speech so as to preserve the speaker's style, as the biographer claims, then the average sentence length of 15.81 words is far below that of any of the accurate texts.

In these calculations, the earliest available text was used. Later editors have often shortened sentences and changed some phraseology to conform to modern style. The average sentence length for all 30 speeches is lowered to 33.85 words by the addition of Henry's reconstructed texts, and others, that are more nearly paragraphs of notes than full texts.

A classification of sentences in the 17 accurate (and the total of 30) texts follows:

Type of sentence	*% in 17 speeches*	*% in 30 speeches*
Declarative	79.7%	77.7%
Interrogative	6.4	10.9
Imperative	6.4	5.9
Exclamatory	7.5	5.5
Simple	27.3	23.5
Compound	12.9	11.9
Complex	35.7	40.5
Compound-complex	28.5	21.2

The thirty speeches were delivered to four general types of audiences. On the basis of these occasions, there are:

11 legislative speeches, to the Continental Congress and Colonial Assemblies.
9 eulogistic or commemorative speeches.
7 popular speeches, to varied audiences.
3 courtroom speeches, to grand juries or judges.

It is hoped that the compilation of data regarding the speeches of the pre-revolutionary period will remove it from a vague position to one clearly outlined in the whole fabric of American oratorical history.

PIONEER WOMEN ORATORS OF AMERICA

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DURING the summer of 1828 the citizens of Cincinnati were startled by the announcement that Miss Frances Wright proposed to give a series of lectures at the local courthouse. Eagerly as they looked forward to the arrival of public speakers in their town to bring them the latest in news, politics and entertainment from the outside world, and progressive as they felt their frontier settlement to be, they would have looked askance at any man who might have attempted lecturing on *Free Enquiry* during religious revival week. But when a woman declared her intentions of pursuing such activity and actually did it, they frowned and pricked up their ears.

For in Cincinnati, as in any other community of early nineteenth century America, tradition ruled that women should obey St. Paul's dictum concerning the silence of women in all public meetings. Woman's "sphere" was in the home, where, as a humble and retired individual in the shade of domestic duties, she could yield to society the

greatest returns.[1] Her educational program prepared her for this career, including, as it did, little other than instruction in music, sewing and domestic science, and insisting that privileges of higher education were unnecessary and extravagant. Her training from childhood taught her that marriage was not only the crowning, but the only suitable aim and end of a woman's life. Custom required that she marry at an early age, for to be an old maid meant probable dependency on male relatives and a life spent in trying to be as little in the way as one could manage.[2]

When she peered through the ruffled curtains of her well protected home, the woman of this period saw a world in which she had little place. The professions were closed to her, and if she had to earn money she must resort to needlework, teaching or taking in boarders. Dressmakers earned from thirty-three to fifty cents a day, and a teacher in summer school "boarded around," and was given a dollar a week for her teaching efforts. Salaries for women were about half, or perhaps two-thirds, of what was paid to men holding corresponding positions.[3] What she did earn, if she happened to be married, belonged to her husband by right of legal control.

She saw that, in accordance with the jurisdiction of the English Common Law (still predominant as late as 1850), women had no political existence, and that as citizens of the democracy they were likewise non-existent. Upon marriage they could no longer hold property, they could maintain no legal relationships nor bring any action at law independent of their husbands. They could rarely obtain divorces. Their husbands were responsible for their conduct, and might, in controlling their actions, punish them in the same degree as their children. Even their personal liberty was dubious, as may be illustrated in the fact that the right of a man to imprison his wife in his own house was not often questioned until 1891.[4]

So general was the acknowledgment that those of the "weaker sex" were the inferiors of men that the majority of the women themselves believed this to be true. They strove to achieve the ideal qualities which the age thought ought to be possessed by women—meekness, gentleness, forbearance, kindness, charity and long suffering

[1] *Cf. Godey's Lady's Book*, XL (March, 1850), 209–210.

[2] *Cf.* Charles Butler, *The American Lady* (Hogan and Thompson, Philadelphia, 1836), 222–223.

[3] Virginia Penny, *The Employments of Women: A Cyclopaedia of Woman's Work* (Walker, Wise and Co., Boston, 1863), 50.

[4] Ray Strachey, *The Cause* (G. Bell and Sons, Ltd., London, 1928), 15.

patience.[5] A small minority of women, however, who possessed courage, ambition and curiosity to investigate existing conditions (as have individual and representative women throughout history) continued to chafe under the legal, economic and social restrictions imposed by a society formed and controlled by men. To them the possibility of emancipation and enfranchisement doubtlessly looked pretty dark.

And yet, Frances Wright, attractive, red-haired and fiery-natured Scotch woman, fresh from Great Britain, dared to openly flout St. Paul's inviolable dictum as early as 1828.

Many things were happening in the United States during the first half of the nineteenth century to bring women to the public platform. The very atmosphere of the "Middle Period" was charged with energy and desire for experimentation and expansion. The years between 1820 and 1860 witnessed numerous scientific inventions—including the railroad, the telegraph, the rotary printing press and the sewing machine — which enhanced unprecedented development along every conceivable line and erased many obstacles that had impeded progress. These same years saw the population of the country increase from about twelve and a half million people in 1828 to thirty-one million in 1860.[6] They saw immigration push the frontier of the "land of the free" to the Mississippi and even farther westward.

One of the most significant forces of the "Age of Experimentation" was the trend toward humanitarianism. The importance of the individual—the common man—made possible by the republican form of government, and enhanced by the numerous opportunities for economic independence, resulted in a great democratizing and liberalizing of politics, education and religion.[7] In harmony with the current of development throughout the world, although having its own sources of support, the reform spirit in America founded its development upon the confidence in the perfectibility of man. Reforms of every conceivable kind at the time, sponsored in the earlier years by individuals, evolved into well organized movements for peace, communistic experimentation, care of the poor and of the insane, temperance, labor reform, free inquiry, anti-capital punishment, anti-slavery and women's rights. For the propagation and discussion of these

[5] *Ladies' Morning Star* (New York, May 4, 1836).

[6] William E. Dodd, *Expansion and Conflict* (Houghton Mifflin Co., Boston, 1915), 184–185.

[7] *Cf.* Carl R. Fish, *The Rise of the Common Man* (The Macmillan Co., 1927); Arthur C. Cole, *The Irrepressible Conflict* (The Macmillan Co., 1934).

varied reforms, the people turned to the public platform. Meetings, lectures, lyceum series, conventions and celebrations were important parts of every organized reform campaign.[8]

The methods of reform open to women in writing were too slow for the time, for the need. All the pent-up energies, all the rebellion against degredation, all the desires to effect radical changes could no longer be held in submission. In spite of opposition, women turned to public speaking as the most forceful agent of propaganda and the most popular medium of public communication of the time. And to the reform platform, offering equality of individual participation and freedom of speech—and engendered by the need of the "Age of Experimentation"—women directed their steps. The reform platform did not fail them. It proved to be one of their most helpful stepping stones from the obscurity of the domestic circle to the joys and woes of public life. The thirty years immediately preceding the Civil War were to witness the first era in the history of women's public speaking in America—and, in harmony with this activity, the breaking down of the wall of prejudice that had kept women unemancipated and silent.

Frances Wright but set the precedent for the pioneer women orators who followed in her footsteps. Her public speaking campaign centered around the belief that could she but arouse the people to seek truth, to study and question existing conditions and institutions, they would initiate the needed reforms. After lecturing to curious crowds in Cincinnati, she continued eastward, centered her reform agitation in New York City and published weekly *The Free Enquirer*. She tenaciously pursued her public speaking activities from 1828 to 1830, and from 1836 to 1838.[9] Opposition met her materialistic doctrines on every hand. Because she advocated investigation of the existing autocratic institution of the church, she was branded as an atheist, and the "Priestess of Infidelity." Because she preached birth control as a means of alleviating suffering and poverty, she was accused of being a disciple of free love. But no matter how great the

[8] *Cf. Fitchburg News*, cited in *The Liberator* (December 24, 1852); *The Lily*, II (October, 1850), 73–74.

[9] Frances Wright spent the years between 1830 and 1836 in Europe. For events of her life, *Cf.* William R. Waterman, *Frances Wright, Columbia University Studies in History, Economics and Public Law*, Vol. CXV, 1925); Amos Gilbert, *Memoir of Frances Wright* (Longley Brothers, Cincinnati, 1855).

vituperation of her subject matter, even her most bitter opponents could not deny her persuasive eloquence.[10]

The decade of the 1830's may well be called the preparatory period of women's activity upon the public platform. At the first meetings of reform groups for the purpose of forming organizations and societies of local and national scope, women appeared in the capacity of interested spectators. The small band of abolitionists that met in Philadelphia in December, 1833, for instance, was so glad to discover any manifestation of interest in the cause of anti-slavery that Lucretia Mott, Lydia White, Esther Moore and other women were not only welcomed to the meetings, but were heard gladly when they expressed a desire to speak.[11]

In the years immediately following the formation of the American Anti-Slavery Society, the women of the North were encouraged to participate in that movement. They were urged to form Female Anti-Slavery Societies, to hold bazaars and fairs, and to contribute money and prayers. During the 1830's the women learned how to organize meetings, how to plan activities and how to co-operate. The female associations served as practice audiences for individual women speakers. And at women's meetings these speakers acquired the fundamental requisites for public speaking. In the 1830's women began to appear in the rôle of orators before large meetings of their own reform groups, and at conventions. And while the greater part of their speaking was done within reform circles, in a few cases such women as Angelina Grimke, Ernestine Rose and Abby Kelley appeared before the general public.

The 1840's witnessed increased activity of women upon the public platform. Mention of their names as speakers not merely crusading for anti-slavery but, at the Anti-Sabbath, Philanthropic, Anti-Capital Punishment, Temperance and Peace meetings appeared in local newspapers. Perhaps the most outstanding development in this decade was the hiring of women as reform agents. This meant that individual women were considered by their reform organizations to be eloquent, and to be well able to undertake the assiduous duties of travel-

[10] *Cf.* for example, *Saturday Evening Chronicle* (Cincinnati, August 30, 1828; *New York American* (January 5, 1829).

[11] Samuel J. May, *Some Recollections of Our Anti-Slavery Conflict* (Fields, Osgood and Co., Boston, 1869), 91–92; Oliver Johnson, *William Lloyd Garrison and His Times* (B. B. Russell and Co., Boston, 1880), 255.

ing public speakers. Eloquent individuals such as Abby Kelley and Lucy Stone spoke to audiences of from two to five thousand in the larger cities, appeared upon the same programs as did Phillips and Garrison, and received equal praise for their oratory in contemporary reports.

The 1850's saw a great expansion of public speaking activity among women. As reform movements gained in strength, so the participation of women as speaking advocates increased. The women's rights movement, organized in 1848, offered countless opportunities during the next decade for the development of public speaking ability among women. Temperance organizations, among which was the famous "Daughters of Temperance Society," grew in strength. The Women's Temperance Society of New York State was able, in 1852, to hire a half-dozen agents, at salaries of twenty-five dollars per month and their expenses, to lecture throughout the state, to secure membership to the society, signatures to "the pledge," and petitions to the legislature.[12]

The expansion of women's public speaking activity in the 1850's was not only in numbers but in variety of subjects propounded upon. Women lectured upon health and medicine to audiences composed of women. Mary Gove, Paulina Wright Davis, Mary Ann Johnson, Dr. Harriot Hunt and other "physiology lecturers" were in great demand. Such women as Elizabeth Oakes Smith, Caroline H. Dall, Sarah Jane Lippincott and Frances D. Gage gave public speeches on cultural subjects, upon literature and upon travel. Other women, including Anna Cora Mowatt, Fanny Kemble Butler and Mary Webb gained renown as elocutionists. Women's names began to appear in the lists of professional lecturers advertised in the newspapers at the beginning of the lecture seasons. The *New York Daily Tribune's* lyceum list for 1859 contained the names of 203 lecturers "ready for engagement as public lecturers the present season," and twelve of the names on this list were those of women.[13] That the names of twelve professional women lecturers appeared in one advertisement assumes significance if compared with the fact that only two decades earlier women were not allowed to speak before the general public.

To appreciate the fact that over a hundred women became effective public speakers between 1830 and 1860, the reader must contin-

[12] D. C. Bloomer, *Life and Writings of Amelia Bloomer* (Arena Publishing Co., Boston, 1895), 85–86.

[13] *New York Daily Tribune* (September 9, 1859).

ually bear in mind the reaction of public opinion toward women's speaking. Criticism, justification, argument and opposition abounded throughout the period. From the first, women speakers were encouraged by outstanding liberals, including such men as Garrison, Phillips, Emerson, and the clergymen May, Higginson, Channing and Parker. The activity of women in public life was so startling, however, and so novel a practice, that it could receive acceptancy in conservative society only with the passing of many years. Public opinion could not tolerate the incendiary subject matter presented, even if it had not been presented by women.

From the beginning, women public speakers received the anathemas of the press and the pulpit. Sermons were preached against them. Articles and even books were printed which paid flowery tributes to women who adhered to propriety, and scathing denunciations to women who had so far forgotten themselves as to become reformers and public speakers.[14] Many women were lined up with the opposition. Even within the ranks of the reform movements themselves there was trouble. The "woman question" was an important reason for the split of the American Anti-Slavery Society in 1840, and the reason that the women speakers from that date on belonged to the left-wing Garrison abolitionists. As late as 1853, the temperance movement was almost disrupted over the question of women's speaking in meetings.[15]

The Pioneer Women Orators' meetings were frequently broken up, they experienced riots and mobbings, and they dodged the flying missiles, the favorites among which seemed to have been rotten and fresh eggs, dried apples, beans, rocks, smoked herring and tobacco quids. They tried to speak above the din of hissing, stamping, groaning, shouting, whistling and other demonstrations of disapproval. They endeavored to keep audiences quiet and attentive in the face of the threats of fire, the extinguishing of lights, the locking of outside doors, the breaking of windows, and disturbances outside the halls.

But the early women speakers seemed to have enough determination to overcome all obstacles, and their very courage in the face of opposition won for them many friends. The opposition they faced served as grand advertisement for their meetings and helped to arouse

[14] *Cf.* for example Timothy S. Arthur, *Advice to Young Ladies on Their Duties and Conduct in Life* (G. W. Cottrell and Co., Boston, 1851).

[15] *Cf. New York Evening Post*, cited in *The Liberator* (September 30, 1853); *The Una*, I (October, 1853), 148–149.

widespread curiosity, interest and thought. It also contributed many benefits to the persuasiveness of their speech. It enhanced their audience awareness and adaptability, and helped to make them masterly and successful in the handling of the controversial subjects which were in large part their themes.

The career of each pioneer woman orator was composed of varied experiences, beliefs and styles of persuasion. Abby Kelley Foster, the fearless and lovable belligerent, for example, used denunciation as her chief persuasion in upholding anti-slavery, and was a genius at debate. Lucretia Mott was the diplomat of the women orators. Sallie Holley preached reform sermons, and gained renown as the "reform revivalist." Ernestine Rose effectively turned a Polish accent from a liability to an asset in her propagation of women's rights. Emma Coe, one of the first women lawyers, enhanced the effectiveness of her arguments for women's rights by the use of her legal knowledge. Mrs. Charles Spear illustrated her lectures for prison reform with prison scenes. The Reverend Antoinette Brown, one of the first women preachers, based her arguments for reform upon her religious background and training. Lucy Stone swayed audiences with her word artistry. Sojourner Truth helped to prove the persuasiveness of the Negro women speakers by her vivid story telling.

Contemporary reports substantiate and praise the skill of the pioneer women speakers.[16] In a word, these women were versatile extemporaneous persuaders with inspiring messages and fine voices. To oratory—an art characterized by ornamental style and exaggerated eloquence—they brought simplicity of expression, sincerity of purpose, and enhancement of goal over speaker. They helped mightily in toppling oratory off its rhetorical stilts, and in guiding it toward a more natural, straightforward and conversational means of communication. They helped to make it possible for oratory to enjoy

[16] While contemporary biographies, autobiographies, recollections, memoirs, letters, lectures, sermons, English travel books and reform pamphlets are of value in tracing the history of the pioneer women orators of America, the principal source of information is found to be the newspapers of the time. From a study of more than fifty newspapers, located chiefly in the Library of Congress and the Wisconsin State Historical Library, the present writer has concluded that the following publications are most helpful: *The Liberator*, (Boston); *The Herald of Freedom*, (Concord, New Hampshire); *The Practical Christian*, (Hopedale, Massachusetts); *Anti-Slavery Bugle*, (Salem, Ohio); *National Anti-Slavery Standard*, (New York); *The Home Journal*, (New York); *The Lily*, (Seneca Falls, New York); *The Una*, (Providence, Rhode Island).

the conversational comraderie and warm psychological persuasion it possesses today.

In claiming the public platform for their use, the pioneer women orators set the precedent for, and helped to establish the propriety of, women as public speakers. By speaking and lecturing they exemplified women's true intellectual and physical capabilities, helped incite thought which led to the improvement of the legal, economic and educational status of women, and not only hastened, but helped to render inevitable, the ultimate emancipation and enfranchisement of American women.

A HISTORICAL SKETCH OF INTERCOLLEGIATE DEBATING: III

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The Third Decade, 1913–1923. Rapid Growth and Expansion

DEBATE, during the first two decades, had remained within what would now be considered most modest bounds. Many colleges did not engage in intercollegiate debate at all, and among those that did, the activity had not reached pretentious proportions. From one to five debates annually was an average schedule. When the writer compiled the first year book of debating in 1910–11, the foregoing statement was noticeably true of those colleges reporting debates.[1] Gradually the number of debates held by various institutions increased. Additional colleges took up debating, and throughout the period of 1915–1925 a remarkable increase in debating activity took place. The war undoubtedly retarded this increase, for there was a sudden spurt after it was over. For a time during the war the debating interest was sustained in large part by women students. In fact, the third decade is characterized by the rising interest in debate on the part of women students. It is true they had occasionally appeared on teams in the second decade, but now there were women's teams, and men's and women's contests were held separately. Of course, this has not been universally observed, for mixed teams still appear, especially in high school and junior colleges.

In the volumes of *International Debates*, numbers 2 to 7, the year book feature in the appendices records the status of debate until the

[1] *Intercollegiate Debates*, II, 769.

Great War suspended the publication of the book. The record given there is a fair cross-section of debate at that time. By glancing at it even hastily, the student can see how far debate has progressed during the twenty years that have followed. In addition to the growth and expansion which characterized the third decade and the early part of the fourth, two things claim attention now: debate trips and debate criticism.

First, Trips. By 1915 debate had arrived at such a place that a new type of expansion in addition to increasing the number of debates was pertinent. The local league and the few added debates with colleges not far distant but beyond the league, failed to satisfy the ambition of coaches and debaters. An interstate and national outlook came to supplant the old satisfaction with provincial arrangements. Possibly the year book may have had something to do with the growth of a national spirit. At least it extended the knowledge of what other colleges were doing, where previously the debater learned by scanning the exchange copies of various college newspapers. The new feeling was expressed in the desire to travel—in the desire to meet teams from distant sections—in the urge to hold more than one debate on a subject after spending laborious hours in preparation. The desire to travel struck the athletic interests of the colleges at the same time; it must have been in the air, and must have arisen as new trends arise—when the proper moment came. The financial problem involved in a trip, and the absence permission necessary from the home college were the two obstacles in the way of inter-sectional debating. The spread of the student activity fund idea and the interest of the public in interstate and inter-sectional contests reduced the financial difficulty considerably. When once debate trips became a financial possibility, the faculties responded liberally and began to allow sufficient absences from classes to permit trip schedules.

The interstate character of some of the triangular leagues had introduced the trip idea. It remained merely for some college to schedule more than one debate on such a jaunt. To the University of Denver goes the honor of being the first to arrange for more than one debate on a trip into neighboring states. In April, 1913, a Denver team journeyed to Kansas and met Ottawa University on the 16th, and then went on to Missouri and met William Jewell College on the 18th.[2] The first long trips recorded in the Year Book[3] were

[2] *Intercollegiate Debates*, IV, 429.
[3] *Ibid.*, IV, 427.

those of the Northwestern College of Law to the University of Southern California Law School at Los Angeles, California, the debate being held April 9, 1913; and the dual trip debates between Drake University, Des Moines, Iowa, and the University of Southern California Law School, the debates being held at each institution April 21, 1913. Among other early trips were: University of Southern California Law School to Northwestern University December 19, 1913; North Dakota Agricultural College to University of Southern California Law School at Los Angeles, April 9, 1914;[4] University of Southern California to Oklahoma University at Norman, Oklahoma, March 17, 1914; Denver University to University of Southern California Law School, March 25, 1915;[5] University of Southern California Law School to North Dakota Agricultural College, Fargo, March 12, 1915; University of Southern California Law School and North Dakota Agricultural College dual debate trips, January 10, 1916; University of Texas to Arizona University and University of Southern California, April, 1916.[6]

It will be noticed that the University of Southern California, especially its Law School, figured in most of these long trips, sharing honors with Northwestern University, Denver, Drake, and North Dakota Agricultural College in getting trip debating under way. From 1916 on, the debate trip became a popular and common feature in intercollegiate debating. The first trans-continental debate trip was made in 1916 by a team from Columbia University which journeyed to Los Angeles, stopping en route to meet other colleges, among them William Jewell at Liberty, Missouri, which figured in the first debate trip.[7] The Columbia University trip was heralded far and wide and may be said to have been the impetus which established the long debate trip as a permanent feature in American College debating.

One other trip had significance for its influence on the later history of debate through its effect on Pi Kappa Delta. The University of Redlands, one of the smaller colleges in Southern California, had established a chapter of Pi Kappa Delta. The coach and debaters were interested in the possibility of having a National Convention of that order somewhere in the Middle West, where most of the chapters were located. The Washburn College Chapter was induced to invite the convention to its campus at Topeka, Kansas, and Pro-

[4] *Ibid.*, V, 452.
[5] *Ibid.*, VI, 454.
[6] *Ibid.*, VII, 499.
[7] *Ibid.*, VII, 454, 478.

fessor E. R. Nichols, then National President of the order, sent out the call for the conclave. The debaters and their instructor then set out to raise the funds to get themselves to Kansas, and after many plans and schemes were tried, finally succeeded. Arriving in Topeka, they were looked upon as a three days' wonder by the delegates from the colleges near at hand, for this delegation had debated its way from the Coast, and the Coast was a long way from Topeka. The trip was really momentous, because Pi Kappa Delta until this time was a paper organization, and this convention moulded it into a permanent and substantial organization and started it upon a career of service to debate. It is needless, perhaps, to add that Redlands repeated its trip to the convention in 1918 despite the war situation, and has continued to send a delegation to each succeeding convention. This example encouraged other small colleges to attempt trips, and soon interstate debating was the established thing. Three main goals were soon set: Southern California, the Middle West, and the Atlantic seaboard—especially New York City and Washington, D. C. The colleges of both coasts toured into the Middle West and the colleges of the Middle West travelled to the two coasts. In 1920 Colby College, at Watertown, Maine, sent a team to Indianola, Iowa, to the fourth *Pi Kappa Delta* convention and had themselves photographed with the Redlands delegation to prove that the "twain could meet."

The debate guarantee was, of course, an important factor in the debate trip. It became the custom to give from twenty-five to seventy-five dollars and entertainment for twenty-four hours to visiting teams from a distance. Colleges were willing to do this because interstate and inter-sectional debating furnished a notable diversion from the usual debate bill of fare. Large crowds attended such contests and the rivalry became intense. The visiting teams, whether on the coast or in the Middle West, usually won, perhaps because none but high class speakers were allowed to make trips of such extended length, and, second, because several debates on a trip soon gave the travelers a larger experience and a more complete vision of the subject under discussion. Recently, although the debate trip has been maintained, the guarantee plan has fallen into disuse. Each travelling team now manages its own expense except for entertainment, the international debates being the main exception. Interstate debates became so common that colleges would no longer spend their money on them. The guarantee has survived in cases of two-year contracts, and has the advantage of giving the travelling team use of the money when it is needed.

The international debate trip was a natural outcome of the interstate and transcontinental trips. The Bates College debaters (Lewiston, Maine) then under the leadership of Professor A. Craig Baird,[8] conceived the idea and carried it out. A team was sent to England to meet the debaters of the Oxford Union in historic Oxford town in 1921. The first international debate was held before the Oxford Union June 16, 1921, Bates upholding the affirmative of the proposition: This House approves the American Policy of non-intervention in European affairs. There was a vote of the opinion of the audience on the subject (not on the debating) and the audience being British, the affirmative lost by 250 to 90. The fact that the Bates team received 90 votes, after the United States had abandoned its traditional policy to participate in the World War, was, in itself, a considerable tribute to the Bates speakers.[9] In September, 1922, Oxford sent a team to the United States to give Bates a return engagement and to meet New York University. This same year Edinburgh and Sheffield, two other British colleges, took up international debating. The International Student Union was induced to take over the management of such debate tours, and soon the project was well organized. British and European teams annually tour the United States and teams from "the States" visit England. The Australians have also entered the field, and the insular possessions of the United States are making a practice of sending teams to the mainland. After a few years, another development climaxed international debating. The University of Oregon in 1927 sent a debate team on a tour westward around the world, visiting Hawaii, Australia, India, and England *en route*. The following spring the Bates College debaters, not to be outdone, toured westward across the United States and on around the world. Naturally these trips occasioned considerable comment in the newspapers and weekly journals of the country.

On the whole the debate trip has been a great educator. Its results have been to widen interest in debate, to encourage the exchange of ideas, methods, and culture. Countries where debate has never had a foothold are now taking it up, notably Germany (whose team came to the United States in 1930) and India, where debate is now becoming established.

Second, Criticism of Debate. Criticism of debate has arisen from two sources: the public and the educational world. Public criticism

[8] Now at the University of Iowa.

[9] *The Gavel* of *Delta Sigma Rho*, Vol. 4, P. 6, No. 1, October 1921.

was voiced in the magazines such as *The Outlook*, *The Nation*, and *The New Republic*, and educational criticism in the educational journals and professional magazines in the English and Speech fields. This criticism began in the third decade to become much more marked and vociferous than ever before.

Let us give attention first to the public criticism. The main points of public aversion to debate concerned the type of subjects chosen, the coaching system, the requirement that a debater take both sides of the question, and the debating of evidence rather than beliefs and opinions.

Some writers were naïve enough to think that the old subjects for debate which had been current in the pre-collegiate debating days should be adhered to, and that, if any changes were made, the college debaters should discuss college problems or things that they knew something about. There was no conception of the value of research and study which the student gained from investigating current political, governmental, and economic problems. Such bickering about debate was so abstruse and pettifogging that it deserves no attention whatsoever.

The attacks upon the coaching system were usually made by persons on the inside of the debate game as it was played, although presented in popular magazines, and were for the most part extremely judicious and fair-minded. They pointed out evils in the system and possible injurious results that might ensue. These criticisms were sincere efforts to better conditions and were profitable comment.

The attack of *The Outlook* upon debating statistics rather than beliefs was a result of the introduction of the International Debate and a comparison of the American with the English system.[10] This attack came in the early years of the fourth decade, but since it represents a publicly expressed attitude of one outside the debate field typical of the criticism of the period we are considering, it may be noticed here. Debating beliefs is the ground of Persuasion rather than of Argumentation and Debate as the American mind until recently has conceived it. English collegiate debating has developed on other lines. The Pro-English attitude of *The Outlook* was not enthusiastically received by a large portion of the American debating world, which was itself at the time comparing its methods with those of the English debaters. The sychophantic attitude of *The Outlook* toward things British was refuted in several articles which appeared

[10] *The Outlook*, 132:55, Sept. 13, 1922.

Southwestern College Library

in professional periodicals. The answering articles had to appear in such periodicals because, according to Professor O'Neill, *The Outlook* would not give them space. Having established its own views, *The Outlook*, being a magazine of beliefs and not of controversies, refused to let its readers get the other side from its pages.

It was in *The Outlook*, also, that the severest attack upon debating and upon the custom of having a speaker appear on both sides of the question appeared. This attack upon the morality of debate came from the celebrated pen of Ex-President Roosevelt, whose prestige gave the views added dignity. Mr. Roosevelt was at this time an Associate Editor and frequent contributor to *The Outlook*. He was engaged at the moment in writing his Autobiography and had written a paragraph about debate which *The Outlook* quoted[11] and later requoted in other articles.[12] This famous attack by Theodore Roosevelt read as follows:

> Personally I have not the slightest sympathy with debating contests in which each side is arbitrarily assigned a given proposition and told to maintain it without the least reference to whether those maintaining it believe in it or not. I know that under our system this is necessary for lawyers, but I emphatically disbelieve in it as regards general discussion of political, social, and industrial matters. What we need is to turn out of our colleges young men with ardent convictions on the side of right; not young men who can made a good argument for either right or wrong as their interests bid them. The present method of carrying on debates on such subjects as "Our Colonial Policy," or "Need of A Navy," or "The Proper Position of the Courts in Constitutional Questions," encourages precisely the wrong attitude among those who take part in them. There is no effort to instill sincerity and intensity of conviction. On the contrary, the net result is to make the contestants feel that their convictions have nothing to do with their arguments. I am sorry I did not study elocution in college; but I am exceedingly glad that I did not take part in the type of debate in which stress is laid, not upon getting a speaker to think rightly, but on getting him to talk glibly on the side to which he is assigned, without regard either to what his convictions are or what they ought to be.

Mr. Roosevelt was answered by a great many people whose knowledge of debate exceeded that of the critic. Among them was Professor James Milton O'Neill, who wrote an article which appeared in *The Gavel* of *Delta Sigma Rho*.[13]

Strange to say, Mr. William Jennings Bryan, who usually took

[11] *The Outlook*, Feb. 22, 1913. Vol. 103:406.

[12] *Ibid.*, 104:271. Jl. 7, 1913; also 132:54 Sept. 13, 1922.

[13] *The Gavel* of *Delta Sigma Rho*, 7:3, No. 1, Je., 1924. See also Collins and Morris, *Persuasion and Debate*, 12–13.

opposite sides from Mr. Roosevelt on public questions, agreed with him in these remarks about debate. Evidently both were looking at the matter from the point of view of men who had settled their convictions on these public questions and felt that everyone else should do the same thing. The fact that a young student had no settled convictions did not occur to them. They did not consider how he was to form them, and they did not see the educational value of studying both sides of the question before forming an opinion. They merely saw debate with a political enemy on the other side of the question, and were appalled that a young man could argue on either or both sides to the best of his knowledge and ability. We are not so appalled, seeing that each of these men could get enthusiastic about a side which the other abhorred and abominated.

The criticism which appeared in the educational and professional journals covered many things in addition to those just noticed. Among them were: the efficiency of contests, with attacks on the desire to win; the coaching system and crooked methods to secure decisions; the basis of judging debate; the various systems of judging; and the very foundations of debate—that is—whether it is founded on logic or on psychology, and whether it contributes to educational value and to social living.

A significant development marking the closing years of the second decade and the beginning of the third, 1911 and 1913, which continued to be important thereafter, was the rise of professional consciousness among English and Speech teachers and debate coaches. This new spirit asserted itself in organization, and that resulted in publications where debate and other controversial speech subjects might be freely and openly discussed. At first there was no distinction between the English and the Speech teachers and one organization sufficed. The *English Journal* began publication. For some time the Speech teachers were content to go along in this way. A publication arose to meet the needs of the Speech field called the *Public Speaking Review*, and all was well until about 1914–15, when the Speech teachers revolted, broke away from the English teachers, founded their own society and publication, a separate identity which they have maintained since that time. The *Public Speaking Review* went to its long home and the National Association's QUARTERLY was left alone in the field, except for the forensic honor publications which occasionally carry articles of general interest.

With the new magazine came articles on debate, many of them

frankly critical of its aims and methods. The profession now had an organ of its own and the teachers expressively inclined had a chance to unburden their minds. And they did! In the very early years of the journal came Miss Yost's argument for a realignment of debating with more attention to the sociological aspects,[14] Professor Woolbert's series on "Conviction and Persuasion," "Logic and Debate," and "Psychology and Debate,"[15] and the controversy between Judge H. N. Wells of the University of Southern California Law School and Professor James Milton O'Neill of the University of Wisconsin on the proper basis of judging debates, followed by a critic decision written by Professor Lew Sarett.[16] A little later came articles on critic judging, audience decision, and no-decision, ushering in the agitation over these matters which is so prominent in the next decade of debate.

The first non-decision debates were held in Ohio in the season of 1914–15, and the idea was written up by Professor H. S. Woodward in the October, 1916, number of the QUARTERLY JOURNAL.[17] The critic judge plan was advocated by Professor Lew Sarett and was given its first try-out in high school contests. This method of deciding debates appeared in Kansas during the season of 1914–15, soon extended its popularity, and has been used since that time as one of the main methods of decision. The open-forum audience decision plan began to be used about 1920. This form also appeared with decisionless debating and is written up in the QUARTERLY first in 1921.[18] Most of the professional criticism of debate was meant to be constructive, and for the most part it actually was during the third period of debate. The way was being prepared for the wave of dissatisfaction and reform which characterizes the next decade.

THE FOURTH DECADE, 1923–1933. UNREST AND REFORM

The chief dissatisfaction with debating came to be leveled at the decision by the beginning of the fourth decade in its history. All during the third period there was much criticism of the coaching system and the desire to win, which were said to lead to abuses that were constantly under fire within the profession. The committed speech and especially the "canned" rebuttal were held to be bad edu-

[14] QUARTERLY JOURNAL, 3:109.
[15] QUARTERLY JOURNAL, 3:249; 4:197; 5:12, 101, 212.
[16] QUARTERLY JOURNAL, 4:308, Oct., 1918.
[17] *Ibid.*, V. 1, P. 229.
[18] QUARTERLY JOURNAL, 7:279, June, 1921.

cation, and more and more coaches came to see that they were bad practices and abandoned them. The ideal toward which all began to strive was a larger measure of extemporaneous speaking. It was generally felt that the desire to win needed curbing, and that the practice of allowing only the star speakers to debate for the college was not good education and not fair to the mediocre speaker who needed some of the training that debating was intended to confer. The use of inferior speakers required willingness to lose debates and placed emphasis on educational training. The adoption of such ideals looked directly toward the abolition of decisions in the minds of many coaches. However, another group of teachers tried various methods of judging and various changes in debate method to reduce the emphasis on winning and to obtain fairer decisions.

Dissatisfaction with decision, on contest debating took several courses. The first was to get better judging; the second was to minimize its importance; the third was to abolish decisions; the fourth was to change the manner and type of debating altogether; and the fifth was to find a method of contest debating that reduced the emphasis on winning and gained freedom from the stock objection to contests.

1. *The Move for Better Judging.* The old system of judging debate was to have a board of three or five to render the decision. Such decisions did not always prove satisfactory to either side. Often the winners themselves adjudged the decision wrong. The first move to get fairer judging was to take the debate before a neutral audience. This was easily achieved in the old triangular system by moving the debate between two colleges to the floor of the third college and using its teachers for judges. Another of the early moves was to break away from the accepted method of selecting judges and to ask a neutral person to select the arbiters. The two sides met at the debate before knowing who was to judge their encounter. Although usually satisfactory, this method did not work when incompetent judges were sent, but it did do one thing that its inventor, Judge H. N. Wells of the University of Southern California Law School, claimed for it—abolished jockeying and wrangling about the judges. The Critic Judge decision required that the judge give reasons for his decision while criticising the debate. It was felt that this would help the debaters and would force the judge to abandon prejudices on the question or predilections in favor of one college against another, for, having to explain his decision orally would put him "on the spot" and insure a just decision. The audience decision implied a neutral

audience, or a shift of emphasis from the usual type of debating to more popular speaking. Soon it was realized that the audience basis of judging was changed from "excellence in debate" to "opinion on the subject," and the shift of opinion ballot was devised to make the plan fairer. None of these changes, however, satisfied the type of mind bent on abandoning the decision altogether.

2. *Minimizing the Decision.* The methods taken to minimize the importance of the decision were to use large squads of debaters and frankly make pretense at least of not caring whether debates were won or lost. This attitude was usually followed by attempting to create on the campus the opinion that education or training was the thing, and that there was something crooked in winning too large a percentage of debates. The coming of extension debating and radio debating was a godsend to this faction which wanted to have decisions or not at will and to be free from censure for losing too often.

3. *Abolishing the Decision.* The rising tide of objection to the decision could not be stemmed by minor changes in debate practice. Some of the dissatisfaction was undoubtedly justified and arose from desire to give more debaters an opportunity and still escape criticism for too large a percentage of lost contests. Much of the non-decision agitation was the result of poor sportsmanship, and not a little of it was the result of incompetency in debate methods and practice. The result was the same, however, and a movement in favor of the non-decision debate began to make headway about 1923–1926. It was argued that the good in an educational way could be obtained from debating without a decision. The open forum type which was just coming in lent itself to non-decision debating and there was discussion after the debate from the floor to take the place of the judges' award. All would have been well had not the advocates of the new idea felt that abuse of the old way was essential to the progress of their plan. Abuse of the old system angered those who still adhered to it and were satisfied because they had made good records under it. A schism arose which divided the debate world into hostile camps—the decision and the non-decision cohorts. The more the reformers criticized and invented new forms, the more the devotees of the old plan clung to their time honored methods and ideas.

Among the new plans of debate which the reformers brought in to add novelty and interest to non-decision debating was split team debating, group discussion, and congressional convention meets. Full recourse was had to the Oregon style of debating and open forum debating. The Oregon plan was invented by J. S. Gray of the Uni-

versity of Oregon and was written up in the April 1926 number of the QUARTERLY JOURNAL. It was a form that could be used either with or without decision. About 1927 the Congressional Plan, or heckling type of debating, was introduced. This was intended to strike at the evil of the committed speech and to force extemporaneous work. Committed speeches were supposed to be an integral part of contest debate (erroneously, of course, as we shall see) and extemporaneous speaking was supposed to be a virtue of non-decision work.

Another factor which played an important part in the rising dissatisfaction with contest debating was the international debate. The English debaters made stipulations against decisions. They were not so deadly in earnest and serious as the American debaters, used humor and persuasion where Americans used argument and evidence to "convince." The English teams would meet as many as thirty colleges in one debate season in their tours of America from 1923 on, and this rapidly spread knowledge of their methods and tactics. All the so-called merits of English debating became associated with the non-decision movement. Moreover, the English debaters attracted crowds and the American debaters could not and this result was attributed to the merits of the English plan and was used as an argument for abandoning decision debating. It was soon found, however, that American debaters could not draw crowds merely by adopting English tactics, and that even the English debaters did not hold the crowds after the novelty of international debating began to wear off. The idea that there was nothing essentially wrong with American debating because it was not like the British product began to die a natural death. Then the idea dawned that because the English did not use the decision, they were given a freedom of expression highly desirable that could not be found in American debating of the contest type. This was followed by the thought that the debater should train to be a practical and popular audience speaker, that nothing else was educational. If freed from decisions, it was argued that the debater would become more popular and entertaining and hence a better audience speaker. Also it was argued that instead of trying to prove a side, the non-decision debater would seek the truth in addition to gaining freedom of expression. This discussion led to considerable re-examination of the purpose and aim of debating. The magazines of the profession and the honor societies are full of this sort of discussion during the period of the decision versus non-decision controversy.

Many colleges did abandon decision debating, others abandoned all intercollegiate debate; others went into extension debating for community service and sent their teams out to address clubs, societies, and forums.

4. *Changing the Character of Debate.* The antagonists of contest debate were not content to achieve non-decision debating—perhaps they tired of it. They could not abandon debating altogether without finding a substitute, so the reformers hit upon a new method of speaking called group discussion. It was designed to abolish all the evils of controversy and arrive at truth by discussing a problem from all angles, not merely from two sides. It was devised to escape the "fight image" always present when persons argue with one another. The old-timers in debate were willing to accept group discussion for what it was worth, but not as a substitute for debate, and began to attack the extravagant claims put forth for the new idea. Thus the schism in the debate world widened.

5. *New Forms of Contest Debating.* The friends of contest debating profited from the attacks of the non-decision cohorts. They began to move to clear debating from the charges that had been advanced against it. First, they adopted extemporaneous methods, and found them superior to the old committed type of work. Careful preparation won over set speeches, and freedom to meet the situation prevailed over the restraint of inflexible wording and rigid committed argument. The transition from memorization to extempore work was made through the use of the "block system" of preparing arguments. Gradually coaches left one man entirely free to use extemporaneous argument, then ultimately gave liberty to use the extempore style to all the team. They ultimately achieved the place where not even the first affirmative gave a committed speech. Thus one element of the controversy was eliminated.

The argument that the debates were all strategy and did not clash and that the arguments on a point were all scattered through a debate, led to a new type of debating called the direct clash plan. It was presented first by Professor E. H. Paget of North Carolina Agricultural College. The details of the plan are given in the November, 1932 number of the QUARTERLY JOURNAL OF SPEECH.[19] This plan was given a demonstration at the *Pi Kappa Delta* National Convention at Tulsa, Oklahoma, in April, 1932, and later at the National Convention of the Teachers of Speech at Los Angeles, California. De-

[19] QUARTERLY JOURNAL OF SPEECH, Vol. 18:648.

cember 1932. This form of debate takes one issue at a time and by shortening the speeches provides for threshing out one issue at a time immediately. It implies a referee or judges.

The most significant development in contest debating and the one most likely to perpetuate it in the face of all attack from debate theorists and critics and from non-decision practice is the debate tournament. Because it lessens the feeling over winning and losing, builds up good sportsmanship, extends training to all the squad, and preserves the good points in contest debating, the tournament has grown rapidly in favor. The first available account of its origin is found in *The Forensic* of *Pi Kappa Delta* in the November, 1923, number.[20] It is an article by F. B. Ross entitled "A New Departure in Forensics." The tournament was born at Southwestern College, Winfield, Kansas. At first it was conducted in the same manner as a basketball tournament, but soon modifications and changes were introduced to make it fit debate conditions and necessities until two types emerged: The practice tournament and the championship tournament. The first is held early in the season and may be non-decision or decision, but is usually the latter or part one and part the other. A tournament implies that a large group of teams gather at one college or city. Each team is paired against another and all teams debate at the same time in a round. The next round a new opponent is met and the team may change sides. The tournament may have as many rounds as the managers decide upon. If the tournament is of the championship type, there is usually a set number of rounds in which no decisions are announced. When these are over, the decisions are figured up, and all teams suffering two defeats are eliminated. The teams which are not yet defeated twice enter the succeeding rounds until a victor emerges.

The *Pi Kappa Delta* National Convention was the first organization to make use of the tournament. Soon after the National Convention had demonstrated the practicability of the plan, the province divisions of the order took it up, and the plan spread rapidly over the country. The practice of choosing a national debate subject naturally became a necessary preliminary to a national convention and is now continued in the years when the national convention does not meet to assist the province conventions and the traveling teams, which now find it easy to obtain debates in any section of the country because of the widespread use of the national subject.

[20] QUARTERLY JOURNAL OF SPEECH, Vol. 18:648.

The tournament has made some changes in debate. For instance, the length of speeches was reduced to ten minutes and the rebuttal to five. The two-man team was adopted to the exclusion of larger teams also because of time limits for the rounds. It has accepted the absence of the audience and has gone along nicely without it. One judge is the rule in the early rounds, and later, after eliminations, more judges are used. The crowds begin to arrive in the later rounds, for the teams that have been eliminated furnish the most interested of listeners in the last few rounds; so the better speakers gain audience experience. On the whole the tournament seems to be furnishing the answer to most of the objections to debating that led many colleges to abandon contest work. The tournament seems to have stemmed the tide against the contest, and is turning the stream back in the other direction. Many teachers who had abandoned contests or were about to do so, after having come in contact with the tournament plan, have revised their opinions and returned to contest debating. Perhaps the most notable instance of this was Professor Charles H. Woolbert, who attended the *Pi Kappa Delta* conventions at Peoria in 1924, Estes Park in 1926, and Tiffin, Ohio, in 1928 and saw the idea form and take shape, saw it work out into something new and significant. He frankly expressed his amazement. Professor Woolbert, who had gone over to the persuasion theory of debate based upon behavioristic psychology, and who was also upon the point of deciding against contest debating in favor of non-decision debate, revised his thought somewhat and began to see a way around the old difficulties and animosities connected with the decision, and also was impressed with debate which was purely argumentative with a purpose to reach conviction as it was understood in the old analysis of argumentation. Had he lived longer we might have had some new conclusions from his pen. His attitude toward decision debating and the tournament are found in the QUARTERLY JOURNAL OF SPEECH.[21] Under the heading of "Our New Olympics" he gives an enthusiastic picture of the new spirit and tournament debating. Mr. Woolbert was discerning enough to see in the new movement some of the things he had not found elsewhere.

In keeping with the advance in collegiate contest debating in the last decade has been the development in the inter-scholastic field. The state university extension departments which fostered the old debate championship leagues caught a new vision, and twenty or more state universities have merged their extension debate activities

[21] QUARTERLY JOURNAL, Vol. 8:166, Apr., 1922; 9:284, June, 1925.

into one organization. Several months in advance of the debate season this organization selects a national question and prepares an official handbook for the use of the high school debaters. *The National Forensic League,* a forensic honor society for high schools organized by Mr. Bruno Jacob of Ripon College, Wisconsin, along lines similar to *Pi Kappa Delta* in the college field, has joined hands with the University Extension organization to promote a national tournament for the high schools. Beginning in 1931 at Ripon College, Wisconsin, national tournaments have been held each year.

During the decade under consideration the junior college has arisen, and has entered the debating field. A junior college debating honor society, *Phi Rho Pi,* has been organized and is holding annual national conventions with tournaments beginning in 1931.

These movements are placing contest debating back into the position it occupied before the advent of the English system of debating and the subsequent agitation over non-decision debating. The decade closes with debate a cosmopolitan venture, with many forms and types, with many rules and varieties of procedure, and with distinctly new methods and improvements. Debate seems to have purged itself, weathered the storm of criticism, unrest, and reform, to emerge more firmly entrenched than ever in the college curriculum and in student activity.

The fourth decade of debate was the most marked in comment and publication about debate of all the periods we have now surveyed. The bulk of articles in the magazines and periodicals looms large, and the result has been salutary. Debate has examined itself and made improvements. In addition to the magazine and periodicals, the debate text-books of the decade have been numerous. A revision of Baker and Huntington's book, long established as authoritative in the field, appeared in 1925. Professor Warren C. Shaw's book, *The Art of Debate,* notable for its article on strategy, a subject first written up in the introduction to *Intercollegiate Debates, Volume IV,* appeared in 1922. *Public Discussion and Debate* by A. Craig Baird appeared in 1928, *Argumentation* by Winans and Utterback in 1930, and the *Working Principles of Argument* by O'Neill and McBurney in 1932. Mr. O'Neill also revised the Laycock and Scales text. Many other books appeared, notably two on debating alone: Wilhoft's *Modern Debate Practice,* 1929, and Lehman's *Debate Coaching,* 1930. Perhaps the most significant and radical book, in that it departed from the old argumentative theory and followed Professor Woolbert's behavioristic psychological analysis of "Conviction and Persua-

sion" to a logical conclusion, was the work by Professors Collins and Morris of New York University, *Persuasion and Debate*.

We have now traced debate from its beginnings as an intercollegiate activity through four decades or forty years of change and development. We have reached the present day, and it may be said that at the same time we have reached the maturity of debating as an intercollegiate and interscholastic activity.

The Fifth Decade, 1933–1944, Maturity and Standardization

One need not be a prophet or the seventh son of a prophet to risk a few words on the next decade in debate. Looking back over the record of the previous four periods, we can easily see that within each decade something has happened which has carried on into the next decade, and something has happened which has enforced changes and has been of permanent value to debating. The first decade laid foundations and gave a basic theory of argumentation, a theory still in the process of development and evolution. The second decade built upon the first and brought form and organization. Some of these forms have been retained and some discarded. One type of organization, the honor society, has been of great significance and will continue to be important. The third decade began the searching criticism of debate which became pronounced in the next period, and contributed the expanded schedule and the trip. The trip will doubtless remain a permanent custom as long as debate is practiced in educational institutions, for it is surviving the severe ordeal of depression and lack of funds. The fourth period devised new forms and methods, saw the introduction of international debating as the regular thing, developed a schism over the matter of decisions, started the contest to find the most educational plan of debate, and confronts us now with the tournament plan and other schemes of practical discussion and debate.

If the next decade runs true to form, it will use all that the former decades have furnished, just as the previous periods have done. If it remains constant to tradition it will contribute something new to the debate discipline that will carry on into the future. What that will be none can say at present. If we have really reached maturity, perhaps the contribution of the next decade will be to test all forms and ideas we have developed, select the best and discard the least valuable, thus establishing a standardization of the enduring and worthy principles attained. If we have not reached maturity, doubt-

less we shall continue the restless and unsatisfied spirit that has made the history of debate a panorama of ever-changing and developing form, method, theory, and curricula. Whichever it is, we shall surely reach a fairly standardized position sooner or later.

The immediate agitation ahead is the one over the tournament. The remarkable growth and spread of the tournament since 1930 has made it the particular target of the group originally opposed to decision debating, and there has been a sentiment that anything so popular must be wrong. It is easy to make objection to the tournament, but the fact that those who have had experience with it defend it and continue to encourage its growth speaks emphatically for it. Three national organizations—*Pi Kappa Delta, Phi Rho Pi,* and the *National Forensic League*—maintain national tournaments. *Delta Sigma Rho* has begun the tournament meet in a limited way and *Tau Kappa Alpha* has had an agitation and discussion over the matter of adopting some plan of tournament debating. In addition there have been a large number of district or regional tournaments both of the practice type and the championship type arising here and there about the country. The one held at Southwestern College, Winfield, Kansas, is the oldest and the original tournament, and is perhaps the largest and most celebrated. Other tournaments are maintained annually by the *Pi Kappa Delta* Provinces. Practice tournaments are being held each debate season at Linfield College, and the University of Redlands on the Pacific Coast, and in Minnesota, Illinois, Iowa, Indiana, and Oklahoma in the Middle West. The meeting of the Western Association of the Teachers of Speech is now annually preceded by a practice tournament. There are also tournaments in the South. The East is perhaps the only section of the country which has not yet taken up the tournament plan, but continues with leagues and single and dual debates.

The tournaments are varied in nature. Some of them are decision, some non-decision, and some a mixture of decision and non-decision debating. The tournament is undergoing experiment and is being tested as have all other debate schemes and machinery by the process of applying all sorts of ideas to its procedure. For instance, the Rocky Mountain Conference promoted a meet in which all types of debate and group discussion are intermingled. Again, at the University of Redlands, a tournament was held in which the only judging done in the preliminary five rounds was accomplished by having the teams rank their opponents in one, two, three order according to their estimate of the ability of these opponents in actual platform

work. The team which was most difficult to answer or to meet was to be ranked highest and so on down, the earliest opponent being placed last. In succeeding rounds a definite number of the teams which had been ranked highest were chosen to go on in competition before judges. In the Practice Tournament of 1935 held preceding the Convention of the Western Association of Teachers of Speech, the members of the various teams ranked their opponents in addition to the judges' decision, and the four teams averaging highest by this ranking were permitted to continue after the fifth round of debate despite the fact that they might have received two or more defeats in the preliminary rounds from the regular judges. This was done to counteract poor judging. All are familiar with the situation in which the winning team admits that it was defeated by the opponents the judges counted out. This corrective seems to have worked well, and in one notable instance the team which received four defeats from the judges in five rounds and received unanimous first rank from its opponents went on after the fifth round to the finals before it was defeated. It may be that a notable corrective to inferior judging has been uncovered in this new practice.

The popularity of the tournament has led to a desire on the part of those opposed to the continued practice of contest debating for some plan or machinery which will give the benefits of such a large meeting of students to the non-decision forces, for it has been recognized quite generally that there is great benefit to student speakers in the interchange of ideas and methods of speaking and debating at tournaments. The travel, the contacts, the acquaintanceships formed, the sloughing off of provincial ideas, and the rounded-out and comprehensive views obtained at tournaments are among their decisive assets. To the East goes the credit for hitting upon the newest device to approximate the tournament for the non-decision and group discussion adherents. During the debate season of 1933–34, Syracuse University invited a number of colleges to send debater delegates to a convention.[22] These delegates were divided into four divisions or committees and instructed to take up certain problems of government much as Congressional committees do. Such problems as liquor control regulations, economic planning and security legislation were assigned to individual committees. Each committee was to frame a set of resolutions or a bill to be introduced into the entire assembly later for passage. When the committee came back together into a

[22] QUARTERLY JOURNAL OF SPEECH, 20:30, Feb., 1934.

convention assembly, the leaders of each committee and the various members were to take the floor and present the case for or against the bills and bring them to a vote. Discussion on each bill was allowed for a certain length of time and certain time limits were set upon the individual speakers. This plan appears to be a practical educational method in assembly discussion and legislative procedure. It succeeds in abolishing team work and team contest in favor of partisanship or party strife. It furnishes an opportunity for committee and group discussion. It remains to be seen whether this type of convention will prove as popular as the debate tournament.

Thus we have seen in rapid survey that debate is ever changing, ever unfolding new forms, new customs, and practices. If ever we reach the end of inventiveness, we shall have plenty of variety—enough types at least to furnish some speech exercise for the most particular-minded and the most critically discriminating.

The schism in the debate ranks over decision and non-decision forms, over persuasion and argumentation, over speech ends and purposes, over tournaments and discussion groups, will, of course, continue until such future time as truth and worth are determined, and the debate world settles down to use what it has invented to the best advantage educationally. When all forms and methods are properly evaluated, which seems the immediate task ahead, controversy over them will perhaps cease, and there will be a more or less definite agreement on the value and mission of the enduring types of debating. We shall doubtless have a large range of choice as to form and method fully approved of by all concerned and shall use them for definite reasons which have appeared hazy, chaotic, and inconclusive to us in the past, for all types have their reasons for existence and bring certain values to the student engaging in them. The immediate need is for the instructor in speech and the debate coach to reach a valuation of all forms and find a judicious use for each in the process of training the student speaker. Debate will profit from such a revaluation, to say nothing of the value to the field of Speech.

A FUNDAMENTALS OF SPEECH CLASS

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WILL you come for a brief time into the Little Theatre of a large suburban high school? A group of thirty students is seated on the platform. There are only about 150 chairs available for the audience, which is pouring in through the theatre doors. Boys and girls from the Junior and Senior English classes of the sixth hour have been invited to hear a program to be given by the class in Fundamentals of Speech; this is a senior elective for the second semester and offered for the first time.

The teacher of this class had waited seven years, more or less impatiently, for the opportunity to demonstrate to colleagues and students what could be accomplished in teaching simple communicative speech. She had expected a moderate number of classes to respond, but had not expected that they would tax the standing capacity of the Little Theatre. There must have been nearly 500 students, an ordinary group of modern youth not given to paying courteous attention to anything that bored them. They could not all be seated. Would the class chairman be able to handle the situation? Would the audience be restless and disturbing? The teacher quieted the crowd, apologized for the lack of seats and asked the student chairman to proceed. Astonishing as it might seem, those 500 young people listened quietly and attentively for 45 minutes to a program of 14 speeches.

The plan of the program was suggested as a means, first, of giving the class an opportunity to put into practice the fundamentals they were learning, and second, to afford the juniors a chance to decide for themselves whether they cared to elect the course in their senior year.

The class work had been of such a nature as to give the students some knowledge of the function of body, voice, diction, composition, and audience situation in simple effective speech. Two weeks were spent in a study of the use of the body in communication and practice in original pantomime. Correct posture and platform behavior were included in this unit of study. The students were continually urged to develop an alert, well-poised body. How can the individual best co-ordinate body, voice, and mind in expressing thought and emotion?

The voice unit which followed included a study of the vowel

mechanism and its functions. A few simple exercises for the development of volume, flexibility, purity, and resonance were chosen and practised for a few minutes several times each week. Special needs were given special attention. As the days went by, the slower student and the lazier student were startled into new effort as they observed the definite improvement in John or Jane. Each of these units of work included simple conversation, discussion, criticism, and occasional assigned topics. The work began at the seat; and later, as the student acquired a degree of conversational ease, he was asked to speak from the floor.

From voice, attention was directed to a study of phonetic symbols with some emphasis on the formation of mouth moulds and careful enunciation. From the beginning of the course the students had read, selected material, and taken notes for future use. Students were provided with models of different types of speeches, and suggestions for the preparation of each type. A study of the essentials for colorful, vivid speech was made, and a plan for criticism was offered. Weekly schedules were prepared. Outlines and written speeches were prepared, criticized, rewritten, discarded, written again, and finally approved. All this merely demanded thoughtful preparation. Notes were not used and material was not memorized. The student became critical, often hypercritical, and needed to be shown how to find the mote in his own eye. Enthusiasm grew and mounted. Individuals sought to be among the leaders. Competition was keen, even leading students to seek consultation in an effort to excel.

As the time for the program approached, they chose their own chairman and, incidentally, not the person the teacher would have selected. The chairman made the opening speech discussing the plan and purpose of the course. Next came a discussion of the function of the body in communication, in which the student demonstrated platform behavior in a colorful and often amusing way. The third speaker described the vocal mechanism and demonstrated resonance. He was followed by a girl who explained the purpose of each vocal exercise, led the class in the exercises, and in a choral speaking of Masefield's *Cargoes*. Then a lad who last year was a miserable stammerer made an excellent speech on the value of good diction. This was a triumph for him. The second half of the program was composed of types of speeches. Those who spoke had previously received the class vote as having presented the best speech of a type.

There had been no opportunity to practice speaking from a platform in a large room, as all work had been done in a crowded class-

room with no platform. After a time the desk was pushed back and the teacher sat near the back of the room, ready merely to guide and direct. Each member of the class had an opportunity to act as chairman.

The intelligence quotient of this unclassified group ranged from 123 to 90—just a group of ordinary youngsters. And they blossomed as a garden, grew steadily more enthusiastic and genuinely interested. If they never enter a college door, and many of them will not, they will be better citizens and perhaps happier folk for having been on their mental toes for at least one period a day.

The teacher's only regret is that she could not give every member of the class an opportunity to make a public appearance. There was a peculiar satisfaction in the splendid and rather unusual response made by the youthful audience, some several hundred of whom, it will be remembered, stood through the forty-five minute program. The effort met with greater success than had been expected, and it is hoped that the school was convinced of the teacher's claims that simple, effective speech can be taught in the classroom so as to give young people the ability to speak intelligently with the poise and ease that commands attention.

An explanation of the former position taken by the school is essential to a clear understanding of a reason for such a demonstration. When the writer entered the school in 1929, a department of speech existed. All students—and the enrollment was 7000—were required to make four memorized speeches a semester, chosen anywhere from anything with no effort at original composition. Some twenty or thirty students per period were assigned to one teacher, who was supposed to hear them individually during a forty-five minute period. This farce came to an end several years ago, after which the only work in Speech has been done in oratorical contest, interscholastic debate, and drama under the supervision of the English department. Gradually the teachers who labored in these fields have broken down the pedantic, mouthy speech which had passed as good diction and were building up new ideals for speech. Two years ago two Drama classes were offered as senior electives. This year this effort was enlarged to include electives in Oratory, Debate, and Fundamentals of Speech. The writer maintains, however, that we put the cart first when we fail to teach the a, b, c's of any subject. Any intelligent person would scoff at the idea of enrolling a boy in a chemistry class before he had learned something of general science, or at the idea of teaching him geometry before he had learned arith-

metic. Why then should we expect him to learn how to speak through participation in occasional contests before he has learned how to make body, voice, and mind co-ordinate in the expression of his thoughts and feelings?

The procedure which the writer followed in this class is not offered as the one and only approach. No effort was made to exhaust the subject—merely to put into a semester's work as much as possible of the fundamental values and to teach the student how to use them in practical ways. The writer believes that a fundamental course in voice and diction with plenty of simple conversation and vocabulary building should be required of every high school freshman or sophomore as a pre-requisite to advanced Speech or English.

A SPEECH COURSE OF STUDY FOR HIGH SCHOOLS

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I. Speech in the High School Curriculum

OBJECTIVE of Speech. Two thousand years ago Quintilian defined an *orator* as "a good man skilled in speaking."[1] In the twelve books of his *Institutes of Oratory* he presented the training of such a person, beginning with elementary education and continuing through life, keeping before the reader all the while the high ideal above mentioned.

It is contended by this writer that progressive education is an appeal for the same ideal. "Character education," "social aspects," "integrated personality" are common phrases of the day. Current writings in magazines and newspapers and thinking people the world over decry the lack of moral stamina found everywhere.

Rufus Steele supplies a quotation: "Neither federal laws or stimulated mechanics are the answer to the major problems of the day. Spiritual balance must be built back to normal and beyond. Only a strong moral bank account, and not an array of social laws can safeguard tomorrow—for America or for the world."[2]

[1] Marcus Fabius Quintilianus, *The Institutio Oratoria of Quintilian*, translated by H. E. Butler, G. P. Putnam's Sons, Vol. IV, Book XII, 335.

[2] Rufus Steele, "The March of the Nations," *The Christian Science Monitor*, Vol. XXVII (Boston, July 13, 1935), No. 192.

The writer maintains that the study of speech in the curriculum is one way of moving toward the ideal of "a good man" or a "good life."

Definition and Purpose of Education. Briefly, education is life's growth, that growth made possible by heredity, environment, and past history. Secondary education is a unit in this growth, and it should be planned in relationship to the past and future education of the individual, just as Quintilian planned the education of his ideal orator.

Because formal education can be controlled, it should serve as a laboratory for real living. Education thus becomes a personal matter, and the teacher is the guide and friend for whom the student feels a need, because the teacher has lived longer, experienced more largely, and can guide him to choose that knowledge which will aid him in solving his problems. The purpose of the curriculum is to afford him with opportunities for growth now, and the subject-matter gives him the desired information after he has felt the need for acquiring that information.

Division of the Curriculum. Specifically, what big divisions should be included in the curriculum? With the help of progressive magazines and current thought, the writer should like to include five: health, personal and social adjustment, science, citizenship, and culture. Under health activities certain subject-groups might be used, viz., hygiene and physical education; under personal and social adjustment, sociology, personal regimen, individual counseling, speech, and writing; under science, general science, physical sciences, biological sciences, and mathematics; under citizenship, civics, economics, history, and geography; under culture, drama, music, art, literature especially biography, travel, and free reading), and foreign and modern languages.

The object of the list above is to show that it is not necessary to abandon subject groups in order to accommodate the large divisions as listed. The writer believes, however, that there should be integration among all the subject groups, and that education should be viewed as a whole—its aim being "a good life" or "a good man."

Relationship of Speech and Other Subject Groups. In this respect, Speech is a subject with a common denominator for all subjects. The act of speaking belongs to man; how this act developed is not important here, but that speaking reveals thought by symbols, and that these symbols stand for concepts, they in turn being important only as they finally can be converted into action, is important.

If the action is unworthy, then the entire purpose of speaking has failed, for it will eventually destroy the organism itself.

After defining an orator Quintilian continued: "But above all he must possess the quality which Cato places first and which is in the very nature of things the greatest and most important, that is, he must be a good man. This is essential not merely on account of the fact that, if the powers of eloquence serve only to lend arms to crime, there can be nothing more pernicious than eloquence to public and private warfare alike, while I myself, who have laboured to the best of my ability to contribute something of value to oratory, shall have rendered the worst of services to mankind, if I forge the weapons not for a soldier but for a robber."[3]

With speech in the respect above meaning to reveal through the act of speaking honesty, integrity, courage, and desire to think clearly, feel keenly, and influence effectively conduct for social betterment, applying to all subject-groups, the subject-matter in the course in speech needs all the other subject-groups, while they in turn need the subject-matter applying to speech, thus bringing about an integration of all subject-matter in the curriculum.

To illustrate specifically—speech needs all the other subject-groups: to design a stage setting, one needs art; to appreciate the drama, one needs literature; to understand word relationship, etc., one needs written English; to arrive at concepts concerning current economics, political and social problems, one needs civics, economics, history, sociology; to appreciate inventions, one needs science—and so one could go on indefinitely, for the speaker must first of all have something to say before he can say it effectively. Knowledge is essential; therefore, the subject-group speech is utterly dependent upon the other subject-groups and borrows unblushingly from all. It does so, because it, too, has something to contribute.

The subject-group speech is developing a body of material scholarly and valuable to itself and other subject-groups. W. Arthur Cable, in a speech entitled *Speech Education in a Democracy* says:

> The physics of sound applied to voice production and control and applied to auditorium construction for public speaking, reading, and acting; the physics of light and color applied to the staging of plays; the physiology, neurology, skeletal and muscular anatomy of the human body as a speech mechanism; pathologic conditions of the human organism which affect speech; the facts concerning the mechanics of voice production and control; the chemistry of emotion

[3] Marcus Fabius Quintilianus, *op. cit.*, 355–357.

and its influence in the speech situation; the study of the origin, development, etymology, grammar, criticism, and relationships of language; and the psychology of sensation, thought processes, emotion, and action indicate the chief trends that the study of speech should take.[4]

Speech has a body of material belonging distinctly to its own field, and it has material applicable to all groups, the objectives of which should carry over to the other courses in the curriculum. It is with these last two that this paper is chiefly concerned.

General and Specific Objectives of Speech. The general objective of a course in high school speech is to provide training for "a good man skilled in speaking;" the specific objectives: (*a*) to develop a wholesome personality, (*b*) to provide materials and situations for problem-solving, (*c*) to promote honesty, courage, initiative, perseverance, (*d*) to inspire enthusiasm, (*e*) to awaken sympathy, (*f*) to stimulate originality, and (*g*) to train the body and voice as a means of communication.

II. Fundamentals of Speech and All Subject-Groups

Fundamentals to Speech and All Other Subject-Groups. It is contended that there are four fundamentals essential to speech and all other subject-groups. They are bodily expression, voice, materials, and the speaker.

Stages of Learning. Woolbert[5] says:

> Learning to speak is deeply affected by the age of the learner, and in the different stages of man's growth speech is a definably distinct process. There are at least four stages in which the means of learning to speak or to improve speech are marked by clear and pedagogically important differentiations. The stages are (1) babyhood until about the sixth birthday, (2) childhood up to about twelve or fourteen, (3) adolescence up to maturity of bodily growth, and (4) adulthood.

Speech for Adolescence. Omitting for our purposes a discussion of physiological and psychological development during all the four stages, we may say that the youth, during the period of adolescence, confronted with the problems of bodily changes and the remaking of his personality, faces an important crisis. It is during this period of great stress and difficulty that speech is offered in this paper as a help in further training for "a good life."

[4] W. Arthur Cable, "Speech Education in a Democracy," in *A Program of Speech Education in a Democracy* (edited by W. Arthur Cable, Expression Company, Boston, 1932), 12.

[5] Charles Henry Woolbert, *The Fundamentals of Speech* (Harpers, 1934), 15–16.

Speech, a total pattern, has no place for hesitancies, fears, exaggerations, conspicuous elements, but instead calls for integration of all parts of the body.

For help in the attainment of a total pattern, the writer offers a fundamental of speech study and all other subject-groups, a unit entitled bodily action through pantomime.

General and Specific Objectives. The general objective of such a unit is to awaken responsiveness of the body as a whole; the specific objectives; (*a*) to develop the power of concentration, (*b*) to increase ability to see oneself objectively by improving the power of observation, (*c*) to arouse the sympathies, (*d*) to stimulate the imagination.

Theory and Procedure for Pantomime. Pantomime is the act of expressing objectively what one thinks and feels subjectively. The cause may be outside stimuli or an idea, but the result begins at the nerve centers and moves outward through the body, whether expressed by large gestures, small movements, or vibrations.

To understand and appreciate subjectively, the student must observe carefully, evaluate sympathetically, imagine creatively, and concentrate. After getting the picture in his mind, he must hold the picture and then give the picture.

The above stresses the subjective side of the study of pantomime, but there is an objective side also, the two going hand in hand. A student may appreciate a certain emotion, but his expression of the same may say something entirely different to a group of observers. Thus the student must be able to see himself objectively, so that the picture given in pantomime will be the true picture.

Just how much theory a beginning class in high school should have depends on the ability of the pupils and the time at hand. Whether the material be presented through reading and class discussion, special reports, or lectures is not important. Emphasis should be placed on activities which make for intellectual growth, the subject-matter being functional.

Douglass and Boardman say: . . . "education must be conceived of in terms of the development of the child, rather than in terms of mastery of the materials of instruction."[6]

General and Specific Objectives. The general objective of the study of voice, the second fundamental, is to produce voice that is "clear, resonant, flexible, and forcible:"[7] the specific objectives; (*a*)

[6] *Supervision in Secondary Schools*, 323.

[7] Alice E. Craig, *The Speech Arts* (The Macmillan Co., 1935), 16.

to understand the speech mechanism and the production of tone and of the different speech sounds, (*b*) to create a standard for personal evaluation and voice improvement, and (*c*) to increase the power of observation and imagination.

Theory of Voice. Just as in the study of bodily action through pantomime the student must express objectively what he thinks and feels subjectively, so in the study of voice he must express through speech sounds his personal intent. If intent is not clear to an auditor, one of the three things is wrong: the student does not understand or emotionally appreciate the meaning of the words he is saying, he does not understand the speech mechanism or the production of tone and the different speech sounds, or he lacks the skill to put his knowledge into artistic use.

General and Specific Objectives. The general objective of the unit on materials, the third fundamental, is to find sources of speech materials; the specific objectives: (*a*) to become acquainted with the use of the library, (*b*) to locate definite periodicals, books, and other references for reading, (*c*) to understand and appreciate the part played by "personal knowledge, observation, discussion, and correspondence"[8] in securing material.

Theory, Procedure, and Minimum Essentials. The first fundamental, bodily expression through pantomime, is based on the art of expressing what one thinks and feels; the second, voice, on expressing through speech sounds one's personal intent; the third, materials, is based on the idea of having something to say before attempting effective expression.

General and Specific Objectives. The general objective of the unit on the speaker, the fourth fundamental, is to develop effective delivery. The specific objectives are: (*a*) mental alertness; (*b*) poise and confidence; (*c*) simplicity, directness, honesty, humanness, and enthusiasm; (*d*) conversational mode; and (*e*) extemporaneous manner.

Theory, Procedure, and Minimum Essentials. Assuming that the student has been somewhat successful in attaining bodily response, a good voice, and speech material, he is next ready to concern himself with the development of effective delivery. In harmony with the previous units, the procedure first must be subjective and then objective—not one but both. In other words, the student must work from the inside out and also from the outside in.

[8] William P. Sandford and Willard H. Yeager, *Principles of Effective Speaking* (Thomas Nelson and Sons Co., 1928), 235–236.

III. Units of Speech Recommended

The units of speech recommended for a one-year high school course in the eleventh and twelfth grades are: (1) fundamentals of speech, with the four divisions already given; (2) interpretative speech; (3) dramatic speech; (4) occasional speech; (5) parliamentary speech; (6) conversational speech; and (7) impromptu and extemporaneous speech.

The importance of the four fundamentals already presented lies in the fact that they are common to all units of speech, are continuous in their growth, and can be improved upon with each successive unit's work. They should be enlarged and refined, the particular details of the fundamentals which apply to each unit being stressed as occasions arise.

It is not the purpose of the writer to debate the importance of the study of one unit as compared with any other, for each has specific values, but it is, instead, the purpose to show the relationship of all speech units into one unified whole, the subject-group, speech.

Preparation for original speaking and interpretative speaking differ in this respect: in the former, the speaker must put his own intellectual meanings and feelings into words; in the latter, the speaker must recreate the intellectual meanings and feelings of another.

During the changes that come with adolescence, fears and repressions are often paramount. Interpretative speech gives the student opportunity to view himself with persons who meet great difficulties with poise and courage, and it gives the student opportunity also to gain depth of impression (both intellectually and emotionally) which always should precede expression. Therefore, the writer would teach the types of interpretative speaking followed by the forms of original speaking.

Introduction to IV

Space does not permit a listing of all general and specific objectives for the suggested course of study for high school speech nor a detailed discussion of all, but in order to show how the speech units themselves as taught by activities can approximate more nearly, and often are, real life situations for the high school student, the writer offers a more complete discussion of one of the seven units, dramatic speech.

IV. Dramatic Speech

General and Specific Objectives. The general objective of the unit dramatic speech is: To stimulate interest in the theory and prin-

ciples of dramatic speech and their application in play directing: the specific objectives; (*a*) to help pupils to understand the knowledge of play directing and to create a technique for the same, (*b*) to furnish drill, (*c*) to guide pupils to direct plays.

Nature of Acting. "What is the nature of acting?" This question should be answered at the beginning of the study of dramatic speech. Some say that the actor must use external forms with such skill that the audience will be moved with the brilliance of his art. At the other extreme, there are those who say that the actor must so completely live the part of the character he has created that he becomes that person. Between these two extremes—the first, which may over-emphasize and cause artificiality; and the other, which may overpower the actor and cause him to lose control—there is a median to which the speaker subscribes. The actor should think, feel, and live his character, but at the same time he should be master of the situation. If he over-plays or under-plays his part, he will fail to give a unified effect, because the reaction to the stimuli to which he responds will part of the time be his own reaction and part of the time that of the character he has created.

Max P. Vosskuhler says:

> For acting to be a true art and for it to succeed in its aim it must be calculated by intelligence toward the effect to be achieved, but it must also be creative, it must be alive and convincing in its reality. This I believe can best be achieved if the actor feels his part sufficiently to be in sympathy with it, and if he appreciates through his own experience, the emotions of the character he is portraying.[9]

Here as elsewhere, the speaker subscribes to the concept of "the good man skilled in speaking"—the subjective, then the objective. John Corbin[10] says:

> Acting, like any other work of art, can be no greater nor less than the man who makes it. Its purpose is to stimulate the imagination of the spectator into a quickened consciousness of life. The actor's subject matter is himself. If he is a great man he "contains multitudes" as Whitman said; he is really many men in one, and he can play himself in many different rôles without fear of monotony, as Richard Mansfield and John Drew.

E. Gordon Craig says:

> The perfect actor would be he whose brain could conceive and show us

[9] Max P. Vosskuhler, "Acting and the Actor," in *A Program of Speech Education in a Democracy* (edited by W. Arthur Cable, Expression Company, Boston, 1932), 327.

[10] Clayton Hamilton, *Seen on the Stage* (Little, Brown & Company, Boston).

the perfect symbols of all that his nature contains. He would not rave and storm necessarily, to give us an impression of some passion, instead he would think within himself of the feelings and effects of his passion and then in his imagination fashion the symbols of this passion in the character portrayed without indeed exhibiting the base passions themselves, yet telling us clearly about them.

Plan of Unit. Knowledge of the nature of acting and development in personal skill of the same is not the all-inclusive purposes of this unit. Besides acting, there are many other phases that could be stressed, but the writer would include in dramatic speech those parts applicable to play directing, each student having the opportunity to select a one-act play, choose characters, and direct the same. With such a schedule, extra time must necessarily be spent outside of class, students meeting their casts in practice rooms after school, where the teacher can supervise the activity.

The student's responsibility in such a procedure puts into effect the fundamentals of speech study learned in the course, produces a real incentive for acquiring knowledge of dramatic speech, reveals with what skill the student can apply his information, and has the further virtue of developing leadership, demanding courage, objectivity, and perseverance.

Choosing the Play. Work in class should reveal concepts of theory, procedure, and methods, and drill for improving the same. The first question is that of choosing the play. From the standpoint of material, the play should always be good literature. Since the actors and director are to live with the play for several weeks, the student should choose one of which he will not tire. It must have inherent worth. If it hasn't, it cannot raise the student's standards; second, a poor play is more difficult to produce because it calls for costumes, stage scenery, and lighting to "put it over," and in an assignment such as the one made here, externals are reduced to a minimum.

Questions concerning available actors, equipment, and kind of audience are always pertinent. For the most part, the second and third may be dispensed with in this case. In beginning, it is better to choose plays with more evenly divided parts than those with strong leads. Royalty must be considered.

Casting. The matter of casting is next. Last semester the speaker chose characters for a forty-minute cutting from "King Lear," the class observing. After the try-outs, the students were asked to list their choice of cast, giving reasons. The results were surprisingly good, pupils and teacher agreeing on all major characters. Rules for

casting were formulated: select leads first and consider interpretation, bodily responsiveness, voice, and stature. When several interpretations are given, each equally good, members consistent with a unifying idea should be chosen, provided the members of the group work into a satisfactory whole regarding stature.

Directing the Play. We may suggest six parts to this phase of dramatic speech: (1) analyzing the play, (2) setting the stage, (3) blocking the action, (4) interpreting the lines and characterizing (or acting), (5) memorizing, (6) "finishing" the play. Under the latter are several divisions to be discussed.

In beginning let it be said that although the six parts are easily separated in theory, in practice they often go hand in hand.

Analyzing the Play. Analyzing the play refers to the study made before work on the stage begins. The cast may read the play at the first meeting, each character giving his own part, or they may be asked to read the play before the first rehearsal. At this time each member of the group should give his interpretation of the character he is to play. Any gross misunderstanding should be corrected, but the director should be careful not to dictate or set an absolute pattern. The actor should grow in the understanding of his part as practices continue.

Setting the Stage. Setting the stage refers to the general plan of the scene. Doors and windows are located, and the pieces of furniture having direct use in the play definitely placed. In rehearsals practice tables and chairs are used, and other pieces suggested, but from the beginning the cast knows the furniture and its location for the final performance. This step is not as simple a matter as it might at first seem, for the question of balance, visibility, and use for entrances, exits, and furniture must all be decided.

Blocking the Action. Blocking the action refers to stage movement. This, too, must be worked out carefully by the director before rehearsal. The cast should know where, how, and why they are to move. Although the action may seem dictatorial on the part of the director, it is assumed that he is much better informed about the play than any member of the cast, and for high school use this seems the best plan to follow. In professional companies, actors decide on much of their own stage movement. As the play progresses in amateur productions, if movements first decided upon look awkward to the director or seem so to the actor, the director and actor working together should change and improve the same. Many valuable suggestions come from the actors, but they should realize that the director

is always responsible for the success or failure of the play, and his decision on any matter must be final.

John Dolman, Jr.,[11] furnishes a good list of types of stage movement:

(1) movement dictated by the plot itself, or prescribed by the dramatist as essential action, (2) movement for delineation of character, or state of mind, (3) movement for emphasis, (4) movement for control of attention, (5) movement for suspense and anticipation, (6) movement for pictorial effect, (7) movement for rhythm, (8) movement for tempo, (9) movement for position, (10) movement for compensation, (11) movement for illustrating changes of thought or relationship, and (12) movement for relief.

Interpreting the Lines and Characterizing. Interpreting the lines and characterizing refers to the understanding of meaning in the lines and the getting into and staying in character. The latter is often difficult for students. They should understand that their character must be consistent, and that they must act all the time, assuming their character before entrance and maintaining it throughout their acting. To learn to listen to what is said on the stage and to react to speeches are absolutely necessary. To check the skill with which the cast is acting, it is sometimes advisable to practice the play without lines. Defects in characterization become more evident, and the students are asked to practice on the more difficult parts. Finally they get the "feel" of their character and know when they "drop out." If and when this time comes, a more thorough analysis should be encouraged and finer distinctions in characterization made.

Rules for Acting. Woolbert and Weaver[12] furnish rules for acting, all of which the director needs to know:

(1) don't hold back, (2) use hands intelligently, (3) act all in one piece, (4) beware of "walking on," (5) avoid amateurishness, (6) seem to ignore the audience, (7) observe proper tempo, (8) study value in lines, (9) study action values, (10) use furniture for stage business, (11) gesture with upstage hand, (12) permit only one event at a time, (13) know how to "cross," (14) be careful about walking on lines, (15) pick up cues quickly, (16) know how to turn, (17) face the right way, (18) work out effective groupings, (19) don't speak lines during laughter or applause, (20) study exits and entrances, (21) let action precede voice, (22) use dramatic preparation, and (23) trust the memory.

Memorizing. Memorizing refers to the learning of lines. By this time, the student will be pretty familiar with them, but it is now his

[11] John Dolman, Jr., *The Art of Play Production.*

[12] Charles Henry Woolbert and Andrew Thomas Weaver, *Better Speech* (Harcourt Brace & Co. 1929), 266–276.

task to become line perfect, which means that he not only knows his own lines with accompanying action, but knows just when they should be given. Failure in this step often marks the amateur performance. The beginning of a speech should dove-tail the end of the preceeding one, and if a speech is to be broken into, the character should start the break several words before the end of the other's speech.

Finishing the Play. "Finishing" the play refers to all those details necessary to complete the performance: putting the play together as a whole, speeding up certain parts, slowing down others, building the climaxes, making the play move, maintaining stage pictures, securing the furniture, properties, and costumes to be used, practicing with stage noises, placing lights, trying out make-up, timing the curtain, and having several dress rehearsals to see that all details have been checked.

Other Necessary Knowledge. Some knowledge of stage terms, production personnel, make-up, stage units, lighting, and back stage organization should be furnished. This can be done through special class reports, and further information can be gained by those especially interested in a certain phase through the suggested activities.

The above has been discussed from the viewpoint of furnishing the beginning director with necessary knowledge and technique for play directing, the same being learned by the student through reading, discussion, special reports, and lectures.

Minimum Essential Activities. The following is a list of minimum essential activities given in terms of the pupil and furnished to provide drill for the directing of his play:

1. Analyze the one-act play you wish to produce.
2. Make a diagram of your stage, locating doors, windows, and furniture.
3. With buttons as characters, work through the action of your play on the diagram, using a pencil to move the buttons. On a separate sheet classify the types of stage movement used and explain.
4. Show by diagrams ten stage groupings applicable to your play.
5. Using two to five members of the class as actors, indicate ten different ways in which a table, three chairs, and a settee can be used on the stage.
6. After stating rules on acting to be put into effect, act in pantomime the part of one of the characters in your play.
7. Make a schedule of rehearsals for your play, tentatively setting up your plan for each meeting.

8. Make a list of your problems under "Finishing the Play." Give your solution for each.

Suggested Activities. The following is a list of suggested activities:

1. Give a character analysis of the parts in a one-act play.
2. Analyze a major character in one of Shakespeare's plays, giving the motives that will explain action.
3. Assume the characters listed in *Effective Speech*, by Gough, Rousseau, Cramer, and Reeves, page 294, "suggesting them by your posture, your walk, your mannerisms."
4. Study and present the scenes suggested from Shakespeare, page 295.
5. Do the exercises for "(1) action, (2) the head, (3) facial expression, (4) mouth and jaw, (5) eyes, and (6) laughter," pages 295-299.
6. Make a list of stage terms with definitions.
7. With the help of blackboard drawings, explain the building of a plain flat.
8. Make a drawing of flats lashed together—several wall flats, a door, and a window.
9. Show different uses of the cyclorama.
10. Prepare designs for scenes from three different plays.
11. Name the production personnel, giving the duties for each.
12. List ten publishers, giving addresses.
13. Report on the contribution of Gordon Craig to the theatre.
14. Become familiar with five or ten collections of plays.
15. Make a list of recommended one-act plays.
16. Do the same for full-length plays.
17. List a bill of three or four one-act plays with reasons for your choice.
18. Prepare a talk on some phase of costuming.
19. Keep a scrap book of facial expressions.
20. Analyze the acting of your favorite star in a certain motion picture.
21. List and explain different types of plays.
22. Make a stage drawing of an Elizabethan theatre.
23. Give a report of the life and plays of a contemporary American dramatist.
24. Read and keep a note-book of criticisms for opening productions.
25. List and explain items for lighting equipment.

26. Study lighting effects on the stage, attempting to explain how they are produced.
27. Draw plans for three different stage sets.
28. Watch different actors as they use properties on the stage.
29. Discuss make-up equipment.
30. Make up as a juvenile, middle age, and old age character.

Culminating Activities. The following is a list of culminating activities:

1. Present a one-act play that you have directed.
2. Keep a note-book of articles, chapters, or books read during the unit, organizing material under proper headings.
3. Arrange a theatre party, writing afterwards a dramatic criticism of the play.
4. Prepare a speech on *Directing a Play.*
5. Build a model stage with two sets.

Conclusion

For high school use in a year's course in speech, the writer has listed seven divisions — unified parts of the whole subject-group speech: (1) fundamentals of speech, (2) interpretative speech, (3) dramatic speech, (4) occasional speech, (5) parliamentary speech, (6) conversational speech, (7) impromptu and extemporaneous speech.

The theory of speech training as presented in this paper combines parts of the three different systems that have been used and still are used in speech training. The writer throughout emphasizes the importance of the "think the thought" method, but at the same time, accepts the "bodily action" method, believing that with *impression* there must be good *expression* if the total result of speech training is to be acceptable. Furthermore, the writer stresses the "social adjustment" aspect of speech, convinced that all three systems are important and that they should develop simultaneously.

In conclusion, the writer emphasizes the significance of the subject-group *speech* as a unity, and recommends frequent evaluation of Quintilian's definition—just as applicable today as it was almost two thousand years ago—"An orator is a good man skilled in speaking."

SOME PRINCIPLES OF SPEECH EDUCATION

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THE first matter of importance in the teaching of any subject is the basic theory of the nature of mind which influences the teacher. Professor Boyd Henry Bode[1] has effectively summarized the effect of psychologies of learning on educational practice. He says:

> The history of education bears testimony to the fact that influential theories of mind translate themselves at some point into educational practice. If we assume that the mind exists antecedently waiting to be trained, the natural result of this assumption is formal discipline. Or if we take for granted that the mind consists of a collection of impressions or mental states, we may then easily exalt the rôle of the teacher and formalize the process of instruction. In the one case the mind is, indeed, a source of energy or power, but the primary use of subject matter is to serve as gymnastic material. In the other case the emphasis falls primarily on the acquisition and organization of material, but with little regard for the development of individual capacity and interest. In both cases the conception of mind that is basic to the corresponding educational practice tends to set mind apart as something to be trained or moulded. The selection and organization of subject matter is not determined by a purpose or aim that the learner is seeking to realize, but is imposed from without; with the result that education becomes formalized.

Both Dewey[2] and Bode point out that when all the facts available are considered, not only are the psychologies of formal discipline and mental states obsolete, but also the point of view of behaviorism is inadequate for the formulation of a theory of learning that squares with the facts. They conceive mind to be the conscious experience of the individual. Intelligence is regarded as "a certain unique type of interaction between a living organism and the things of its environment." Thus there is a unity of mind, not duality; there are no mental states; and there is more to mind than the "stimulus-response" principle of Watson.

According to this view of mind, education becomes a matter of enriching the child's experience. The teacher's function is that of providing opportunities for the pupil to participate in interesting, challenging, and worthwhile situations. The development of skills, while important, is incidental to the process of realizing a purpose or seeking a goal.

[1] Boyd Henry Bode, *Conflicting Psychologies of Learning* (Chicago, D. C. Heath and Company, 1929), 266.

[2] John Dewey, *Democracy and Education* (The Macmillan Company, 1920), 120.

Have we disposed of the old dualism in the classroom of today? It has been the writer's experience, and that of many other observers, that too many teachers are still disciplining the non-existent faculties of children. They are "training the mind." Suffice it to say that by far too many teachers are still under the influence of the old dualistic philosophy of education.

What has been said of education in general can be applied to speech education in particular. Take, for example, the appreciation of literature for oral interpretation. Teachers of speech are prone to emphasize two kinds of meaning, intellectual and emotional. Here we see the dualism showing its ugly head. As Howard Francis Seely[3] points out, "It is essential that we observe that real appreciation is the response of the whole being, not of a particularized phase." It is not actually possible to divide the intellectual and emotional phases of the individual's experience because of the complex overlapping and intermingling of the two. And so when we speak of appreciation of intellectual and emotional meaning separately, we should keep in mind their essential unity, which is not really separable in actual experience.

Likewise, teachers of speech need to be careful about "training the mind" and "training the body" for speech. There is probably no great harm in using these terms, until better ones are devised, if the teacher fully realizes the fundamental unity of the body-mind processes.

According to the viewpoint espoused in this article, speech education also becomes a matter of enriching the pupil's experience. The function of the teacher of speech is to provide interesting and challenging speech in which the pupil may grow to be a more effective speaker. The right kind of speech situations will tend to stabilize the pupil emotionally, promote clear thinking, and stimulate the constructive use of the imagination. And after all, these are the three basic principles of speech education. The development of speech skills, such as smooth rhythm, correct articulation, pleasing vocal quality, adequate vocal flexibility, and effective projection of thought are incidental to this broader process of enriching the experiences of the individual.

In the formation of speech habits, it may be necessary to employ some drills, but speech exercises should be definitely attached to a

[3] Howard Francis Seely, *Enjoyment of Poetry* (Chicago, Johnson Publishing Co., 1931), 43.

worthwhile speech situation. The situation should provide the real incentive for improvement.

That branch of modern psychology known as mental hygiene has much to offer that is of interest to the teacher of speech. Oftentimes a speech problem originates in a personality problem, or to put it more effectively, a speech difficulty may be a manifestation of a personality disorder. This seems to be the case with stuttering. Such prominent authorities as Dr. Mandel Sherman[4] and Professor John to do with the stutterer's problem. A severe case of stage fright has its basis in the fears of the individual and almost always should be handled as a problem in mental hygiene.

Professor Burnham[6] takes the position that mechanical speech exercises and drills taken alone have a detrimental effect on the development of the child's speech personality. So the importance of using drills only in connection with vital speech situations cannot be overstressed. The whole matter of the value of speech drills and exercises is open to question. It is possible that such methods are hangovers from the "train the mind" and "train the body" psychologies.

Mental hygiene also teaches us much about the effect of tension and a sense of failure on the personality of the pupil. We find that tensions produce unwholesome nervous effects, and a sense of failure may result in the development of any one of a number of undesirable attitudes on the part of the pupil. Certainly the teacher of speech (and the school administrator) ought to study carefully the tenets of mental hygiene before submitting any pupil to the strain of debating tournaments and declamatory contests. Then, too, there should be a full knowledge on the part of both teacher and administrator of the dreadful results of a sense of failure, for in any competitive event someone has to lose. A careful evaluation of any contemplated competitive speech activity in the light of mental hygiene is distinctly worth while from the point of view of both pupil and teacher.

It seems that the world today is slowly turning toward the techniques of co-operation in economic and political affairs. The outstanding principle of thought and action needed in the immediate

[4] Mandel Sherman, *Mental Hygiene and Education* (Longmans, Green & Co. 1935), 220–225.

Madison Fletcher[5] point out that a feeling of inadequacy has much

[5] John M. Fletcher, *The Problem of Stuttering* (Longmans, Green & Co. 1928), 222.

[6] W. H. Burnham, *The Wholesome Personality* (D. Appleton-Century Company, 1932), 467.

future in local, national, and international matters is that of co-operation. Sometimes it seems that, if the techniques of co-operation are not developed soon, world chaos may be the result. The teacher of speech can help pupils meet their social needs of today, and especially tomorrow, by providing situations in which pupils may acquire experience in co-operative thinking. Panel discussion, round table discussion, symposium, and classroom discussion are some of the forms of co-operative thinking that the teacher of speech may encourage.

Group discussion should occupy a place of real importance in modern education. It is important as a means of developing improved ways of solving conflicts and reducing tension. Conflicts are likely to appear wherever people mingle for social or vocational reasons. These conflicts may be temporary if mastered by understanding. Otherwise, they may become disputes which end in bitterness and sometimes violence.

Again, it needs to be said that group discussion is essential as a means of bringing about true democracy. True democracy is based on the active participation of every individual up to the limit of his capacity in the conduct of all his affairs. The speech course of study which gives adequate emphasis to the techniques of co-operation in group discussion will make a significant contribution to the practice of democracy.

MOTION PICTURES AS A TEACHING DEVICE

HELEN LANGWORTHY
College High School, Colorado State College of Education

1. *Should the secondary school assume responsibility for directing the student's choice of motion pictures?*

ATTENDANCE at moving picture theatres in the United States each week reaches the tremendous total of seventy-seven million people, over ten million of whom are children under thirteen years of age. It has also been estimated that the average high school student spends one-tenth to one-fourth as many hours in moving picture theatres as he spends in school.

This amount of time spent in the movies cannot fail to make its impression upon the minds and emotions of the spectators. The degree of the impression and the effect of certain types of films upon groups of adolescents has been the subject of many valuable research studies and books.

These studies have been so excellently done that there is no longer any doubt as to whether the movies are a potent factor in the education of modern youth. Schools must recognize that as much, and, perhaps, more education is taking place outside of school than during school hours. The quality and type of the education which is received through movie attendance is the responsibility of the modern school. It is obvious that some movies are better than others and are therefore the ones to which adolescents should be sent. The modern school which fails to recognize this fact and to take steps to guide and direct the student in his choice of moving picture entertainment is not living up to its opportunities.

2. *What devices have secondary schools found valuable in teaching photo-play appreciation?*

For a period of three years the secondary school at the Colorado College of Education has carried on experimental work in photo-play appreciation. The important objective in this work is to influence the student in his choice of moving picture entertainment. The work was carried on in such a manner that large groups of pupils were given opportunities to see highly recommended films.

In the first year of the experiment, six films were selected by the person in charge of the dramatic art program. These films were representative of the best products of the studios during 1934–1935. They were, on the whole, excellently acted and directed, well photographed, and the plots were based upon outstanding pieces of literature.

Through the co-operation of local theatres and the school administration, special rates were secured and selected groups of students attended the films. The admissions were paid by the school out of the student fees collected at the beginning of the year, and the students were given an opportunity to see films during school hours. After seeing each picture, they returned to the school, where an informal discussion of the film took place. The following day each student who had seen the picture was asked to fill out a rating sheet on which he indicated his reaction to the various phases of the picture. Characterization, voice quality of the players, skill in pantomime, photography, and the quality of the plot are but a few of the items listed. Both the discussion which followed each attendance at the movies and the work on rating sheets was designed to help the student evaluate what he had seen. Real appreciation of any art must be based upon more than vague likes and dislikes, and we were concerned with having the student know why George Arliss, Helen

Hayes, Wallace Beery, Pauline Lord and W. C. Fields gave excellent performances in the pictures which were chosen for this study. The movies which the students attended in 1934 were: *Treasure Island, The Barretts of Wimpole Street, What Every Woman Knows, Mrs. Wiggs of the Cabbage Patch, Anne of Green Gables* and *David Copperfield.*

During the second year, the plan was carried on in much the same manner as that outlined for 1934. However, an attempt was made to broaden the scope of the work, and when *A Tale of Two Cities* was shown at a local theatre, all of the students enrolled in the secondary school attended an afternoon showing of the film. The attendance at the theatre had been prepared for in an assembly program in which two members of the social studies staff directed a discussion of the economic, social, and political situation which lead to the French Revolution. After the students had seen the picture, the literature and dramatic art classes discussed the film and used it as a means of promoting the reading of related literature.

3. *Will students follow the recommendations of the school in their choice of movies?*

In addition to the arrangement for attendance at a selected list of motion pictures, last year the College Secondary School experimented with a device whereby all students may receive advice in the selection of motion pictures. Two bulletin boards were used; one placed in the main hall, the other in the dramatic art class room. On these boards, pictures showing at all local theatres were listed weekly with green, red, or yellow labels which indicated that the shows were recommended highly, advised against, or neither recommended nor advised against.

The effectiveness of this device was studied over a period of forty days from October 20 to November 30, 1935. A report, entitled *Movies and Radio in the New Secondary School*, and published by Dr. Wrinkle, director of the College Secondary School, indicated

> that of the 182 students who submitted the reports on movie attendance and who comprised about 85 percent of the total enrollment of the school, the aggregate attendance for the forty-day period was 1489 or an average of slightly more than eight shows. Six percent of these students attended twenty or more movies during the forty days or one show every other day. . . . During the forty-day period over fifty different shows were presented at the four local theatres. Of these shows nine were recommended by Miss Helen Langworthy, who directs the dramatic art program. Thirty-three were advised against and twelve were in the intermediate classification—meaning that if the student had money to spend for entertainment they were satisfactory. The average attendance at shows at which attendance was not advised was seventeen, or slightly

more than one-third of the average attendance at recommended shows. Evidence of the effectiveness of the dramatic art program of the school is found in the fact that attendance in the schools in the first four years of the six-year program at approved and disapproved shows approximately in a 3–1 proportion, while attendance by students in the last two years of the school program was slightly over a 2–1 proportion.

Attendance at *Old Kentucky*, *O'Shannasee's Boy* and *Laddie* led the list of recommended shows. Yellow label shows (those approved purely for entertainment value but not highly recommended) were headed by three musicals, *Broadway Melody of 1936*, *The Big Broadcast of 1936*, and *Shipmates Forever*. The list of non-approved shows was headed by *The Arizonian*, *The Irish in Us*, *The Frisco Kid* and *Storm Over the Andes*. *Frontier Days*, *Frontier Justice* and *The New Frontier* all red label shows, attracted a combined attendance of fifteen students as compared with ninety-three in attendance at Will Rogers in *Old Kentucky*.

These figures taken from Dr. Wrinkle's report, *The Movies and the Radio in The New Secondary School*, are a partial answer to the question, "Will students follow the recommendation of the school in their selection of moving pictures?" A complete determination of the school's influence is of course very difficult if not impossible to obtain. While other factors are of course operative, the evidence presented above is at least indicative of the fact that the majority of students used the information which the secondary school made available for them.

A further step has been taken in the recommendations which the school makes on movies. This year the bulletin boards present the best critical material which is available from preview committees and *The Motion Picture Review Digest*. From these posted notices the students may read a brief synopsis of the story, a list of the featured players, a critical comment concerning the desirability of the picture as entertainment for secondary school students, and its rating by the preview committee. In this manner we are trying to help the student form his own opinions concerning the suitability of the picture, and to teach him to use the best reviews as guides to seeing movies which are worth his time and money.

4. *How can the showing of selected motion pictures vitalize the language arts program in the secondary school?*

The informal discussion which follows the attendance of the students at a selected movie is a very exciting experience. Every teacher welcomes a class in which there are no dull moments. This is one

of the outstanding characteristics of the literature classes when movies are discussed. Each student is anxious to express his feeling about a characterization, a scene which had aroused his interest or emotion, or a bit of photography which had been very pleasing. Since all of the students of the class have seen the picture, there is a common basis for discussion. This makes for enthusiastic participation on the part of every member of the group. The lively classroom discussion is but one of the ways in which the attendance at a selected movie may vitalize the language arts program. They are an important factor in stimulating reading interests and making the characters in stories live. Students who saw *The Barretts of Wimpole Street* asked to read the play from which it was made. Several of them asked about biographies of Elizabeth Barrett and Robert Browning. This interest in the lives of two important literary figures was an important outcome of attendance at this particular motion picture. Never again will these students think of Robert Browning as just another classical poet. They will see him as a person who moved and walked—a charming, dashing, romantic figure, who wrote poetry and loved a beautiful lady.

It is in such aspects as these that the movies can prove themselves to be a potent factor in the language arts program. They can stimulate student interest. They can illuminate and vitalize the inert pages of text books. They can supplement the efforts of the teacher. They can bring America's best talent in acting to students who live in remote places and have no other opportunity to see great artists.

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THE FORUM

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The following have been chosen by the Nominating Committee of the N.A.T.S for the 1938 candidates for office, subject to the election at the New York Convention:

President—J. T. Marshman, Ohio Wesleyan University
First Vice-President—Alan Monroe, Purdue University
Second Vice-President—C. E. Lyon, University of South Dakota

Members of the Executive Council—Bower Aly, University of Missouri; B. S. Leathem, Western Reserve University; Merel R. Parks, Detroit, Mich.; Dorothy Richey, Limestone College.

RALPH B. DENNIS, Chairman
CHARLES LAYTON
J. M. O'NEILL
A. T. WEAVER
W. H. YEAGER

THE 1937 CONVENTION:
A LETTER FROM THE PRESIDENT

To the Members of the National Association:

Teachers of speech know well the value of discussion of common problems and common interests. The next opportunity, on a national scale, for such discussion will be the annual convention of the Association to be held in New York, December 29, 30, 31.

The program, I hope, will represent the thought and the practice of the members throughout the country, will pay due regard to new ideas as well as to persistent problems in many fields, and will prove valuable, not only to the investigator, but to the teacher.

Help from our members is needed to shape the program. No one man can hope to know who is best informed on every topic, nor even what are the leading topics in each of the Association's many fields of interest. Hence I ask for suggestions as to speakers and subjects. The more detailed, the better the suggestion. Those who have been engaged in experiment or research, whether in the history and the

science of speech, or in methods of teaching, are urged to send me full information. Those whose attention has been drawn to some question or problem that ought to be aired, are cordially invited to nominate that question for a place on the program.

To be of most value, suggestions should be mailed within two weeks of the appearance of this number of the QUARTERLY JOURNAL.

Sincerely yours,

H. A. WICHELNS, *President*

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

The American Educational Theatre Association is a functioning section of the NATIONAL ASSOCIATION OF THE TEACHERS OF SPEECH. It is organized to strengthen co-operation among teachers and workers in theatre and drama, and enable them to make more rapid and effective progress in the solution of their special problems through collective effort in a mutually helpful work program.

The work program of the organization for 1937 will include:

1. A study of the teaching of theatre arts.
2. A study of the royalty situation as it pertains to the production of plays in educational institutions.
3. Promotion of the experimental production of new plays.
4. The consideration of problems in stage design and stage lighting, and improvement of technical equipment in the theatre.
5. The encouragement of research.
6. The holding of a national convention in New York City at the Pennsylvania Hotel on December 28, 29, 30 and 31, in co-operation with the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

The officers of the American Educational Theatre Association for 1937 are as follows:

President—E. C. Mabie, University of Iowa
Vice-Presidents—A. M. Drummond, Cornell University
Gertrude Johnson, University of Wisconsin
Garrett Leverton, Northwestern University
Executive Secretary—Donald Winbigler, Box 81, Iowa City
Advisory Council:
Term Expires, December, 1937.
F. A. Buerki, University of Wisconsin
Lester Hale, University of Florida
Jessie B. Casebolt, San Francisco State Teachers College

Term Expires, December, 1938
Florence B. Hubbard, University of Southern California
Claude L. Shaver, Louisiana State University
Dina Rees Evans, Cleveland Heights High School
Term Expires, December, 1939
Barclay Leatham, Western Reserve University
Lee Norvelle, University of Indiana
Katherine Ommanney, Denver High School

Persons who are members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH may become members of this section upon the payment of $1.00. The membership fee is $3.50 for those who are not members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. Dues should be paid directly to the Executive Secretary, Mr. Donald Winbigler, Box 81, Iowa City, Iowa.

EDITORIALS

Readers of the QUARTERLY JOURNAL will recall that a year ago the publication dates were changed to February, April, October, and December, thus carrying the old June issue forward to become the October issue. These publication arrangements still prevail; hence the next issue will be in October. Copy for the October issue will be made up mainly in late July. Editors and contributors should arrange to have their copy arrive in Baton Rouge about July 15.

The editor has been asked to repeat here a suggestion made at the St. Louis convention, viz., that a great many of the contributions formerly submitted to the QUARTERLY JOURNAL, but not published for lack of space, may now properly be sent to the various state and regional publications. Articles of local application, articles repeating ideas covered by earlier QUARTERLY JOURNAL articles; articles by beginning writers wishing to try their powers of expression in fields smaller than the national field, and doubtless many other articles may very properly find their way to the admirable state and regional publications now becoming commendably prevalent. Those connected with the publication of the QUARTERLY JOURNAL have often regretted the sheer inability of the JOURNAL to contain all of the excellent material submitted to it. These new speech publications will serve a great need in giving increased outlet to the vigorous thinking of our fast growing profession.

NEW BOOKS

So You Want to Go into the Theatre? By SHEPARD TRAUBE. Boston: Little, Brown & Co., 1936; pp. 258. $1.75.

This book should be required reading for every young man or woman who seriously proposes to make a career in the American professional theatre. In facts and figures Mr. Traube presents the Broadway of reality, not of romance. If the aspirant, after swallowing the cold, hard fact that the professional theatre is almost a closed corporation, is still undaunted by the overwhelming odds against him, and if he stubbornly persists in boarding a train for New York, the best thing a parent or friend can do for him (short of providing him with an income of $25.00 a week for a year or two) is to see that he has a copy of this book in his suitcase.

From it the would-be actor can find out how to live while he looks for a job; the nature, usefulness, and names and addresses of casting agents; who the producers are, what the principal ones are like, and how to make the rounds of all their offices in the minimum time; the functions of Actors' Equity; and much more such solid, practical information. The would-be playwright can learn from it how to market a play; the function of the play agent, with a list of names and addresses of the New York agents, and notes on the best-known ones; and all he needs to know about contracts, royalties, and his relations with the producer and the director. The vocations of producer, director, scene-designer, stage manager, company manager, press agent, and dramatic critic are as thoroughly treated.

Mr. Traube presents a wealth of useful information, much of it won from first-hand experience, simply, clearly and dispassionately, without padding of any kind.

BARNARD HEWITT, *Brooklyn College*

Proceedings of the Second International Congress of Phonetic Sciences, London, 1935. London: Cambridge University Press, 1936; pp. 328. $5.00.

Thomas Knott, in commenting upon the new *Webster's Dictionary*, informs us that the *Dictionary* does not use the phonetic signs

because not enough people understand their use. But at the London Conference, Dr. H. E. Palmer stated that in countries like Japan, where the country is eagerly mastering a new language, English is mastered through the knowledge of phonetics—which is as it should be. As one reads the *Proceedings* he finds such well known speech people as Dr. Claude M. Wise and Professor Jane Dorsey Zimmerman represented at this conference, which drew 262 members from twenty-nine countries. The nine heads under which subjects were discussed were as follows: (1) Physiology of speech and voice. (2) Study of the development of speech and voice in the individual; their evolution in the history of mankind; the influence of heredity; gesture and sign-languages in relation to speech. (3) Anthropology of speech and voice (racial differences in the articulation basis and the pitch of the voice in different peoples). (4) Phonology (with special reference to the principles of the Cercle Linguistique de Prague), and phonetic features of particular languages. (5) The psychology of speech and voice. (6) The psychology of speech and voice (clinical experimental phonetics); the deaf and dumb. (7) Comparative physiology of the sounds of animals. (8) The relation of phonetics to broadcasting. (9) Problems of practical language teaching, including the use of the gramophone, the talking film and other mechanical aids.

This review of the subjects treated gives but a glimpse into the many hours of enjoyable study this book contains. Every wide-awake professor of speech should have a copy, and needless to say it should be on the shelves of every library of the country.

LIONEL CROCKER, *Denison University*

Minimum Wages and Maximum Hours. Compiled and edited by E. R. NICHOLS and J. H. BACCUS. The Handbook Series, Series IV, Vol. 6. New York: The H. W. Wilson Co., 1936; pp. 461. $2.40.

In the first 41 pages of the introduction to this volume, the authors analyze, rather superficially, the 1936–37 Pi Kappa Delta debate proposition from two points of view, those of political science and of economics. This division is maintained in their well-classified sections of reprints on "Political Science Aspects" and "Economic Interpretations," in which the authors strive first to give the student an understanding of the problem, and then to present the *pro* and *contra* cases. That here is a paucity of material on maximum hours is reflected in the fact that there is reprinted a relatively small number of articles on this subject, and that its four-page bibliography is

about one-fourth the size of that on minimum wages. A third bibliography on legal decisions affecting hours and wages and a historical table of legislation for hours and wages that are included should be useful. FREDERICK W. HABERMAN, *Cornell University*

The Photoplay as Literary Art. By WALTER BARNES. Newark, N. J.: Educational and Recreational Guides, Incorporated, 1936; pp. v + 40. 50c.

The chief value of Dr. Barnes' well-organized analysis of the narrative photoplay is its clarification of ideas and observations no doubt already entertained concerning this popular art form. While some of its implications, such as those concerning the nature of folk art and the ephemeral quality of the motion picture in contrast to the other arts, might well be questioned, the pamphlet will, as the foreword says, enable readers to enter the motion picture theatre "with aroused intelligence, better able to understand and to discriminate and to enjoy." Schools interested in giving courses in motion picture appreciation should find the booklet a useful outline of cinema esthetics. ULRIC MOORE, *Iowa State Teachers College*

Lexical Evidence from Folk Epigraphy in Western North America. By ALLEN WALKER READ. Paris: Privately printed, 1935. pp. 83.

Mr. Read's lexical work is well known to readers of linguistic periodicals; in the dictionary work being done at the University of Chicago he is known particularly for his researches in early American English. The materials of this monograph are the sort that cannot be generally circulated, but that are of linguistic importance in illustrating the persistence of the "low element in the English vocabulary."

C.K.T.

Principles of Labor Legislation. By JOHN R. COMMONS and JOHN B. ANDREWS. New York: Harper & Bros., 1936; pp. xviii + 606. $3.25.

This is the fourth revised edition of a well known text which has had a high reputation for sound scholarship. The revision, which has been brought up to date, at least as far as June, 1936, appears to be uniformly thorough. Its appearance is exceedingly timely in view of the emphasis on the labor problem in the present administration and the current crisis in relations between labor and industry. It is of

especial interest to debaters, who are much concerned this year with subjects in the labor field; the book should be highly useful to them, since, as the authors say in their preface, it has been written for the student and the citizen, rather than for the lawyer.

The subjects of the chapters reveal the scope of the work: they are, mainly: Unemployment, Minimum Wages, Hours, Social Insurance, Individual and Collective Bargaining, and Labor Laws and Administration. Some readers may be surprised to find the authors so forthright and positive in some of their conclusions. They do take definite positions on questions formerly controversial. To the layman this seems a refreshing change from the usual noncommittal attitude in most books of the kind.

RUSSELL H. WAGNER, *Cornell University*

Principles of Oral Interpretation. By DANA T. BURNS. Boston: Expression Co., 1936; pp. x + 222. $2.25.

This little book is no doubt intended for those increasingly numerous colleges which teach the principles of oral interpretation in the classroom. The book seems to this reviewer, however, to fall far short of the requirements of such a course. In discussing basic methods, the book begins in a splendid argumentative manner:

> In this we differ from those who recommend subjective treatment of the selection in the following words: "Get into the spirit of the selection and the right inflections and gestures will come naturally." If this advice can possibly be followed it can only be followed by one of mystic tendencies. We wish to remove Interpretative Reading from the plane of mysticism to the more mundane plane of applied art.

Nevertheless, the suggested methods for reading are scarcely less mystical. The student must, for example, have "faith, which means to set about getting the thing 'sought after'" (p. 51), if he is to interpret the emotion of a given selection. Quite obviously, the book has been hurriedly put together. More than two thirds of the volume consists of selections, all of which, old and new prose and poetry, good and bad alike, are jumbled in these pages with no semblance of order. Shakespeare's "Tomorrow, and Tomorrow, and Tomorrow" is listed in two separate places (pp. 17 and 32), and the punctuation of the quoted passages is often carelessly given.

THEODORE G. EHRSAM, *Nassau College, New York University*

As I Knew Them. By JAMES E. WATSON. Indianapolis: The Bobbs Merrill Co., 1936; pp. 330. $3.50.

Rambling, conversational, anecdotal — Senator Watson moves through his narrative of forty years in public service as he was wont to walk through the corridors of the Capitol and the cloakrooms of Congress: with a yarn here and a story there; with criticism, comment, and praise both for men and for their ideas as to the way in which to run the business of the government. Congressional debate, campaign oratory, and after-dinner speaking were part of his daily activity. His running comment on the speakers he has known and the speeches he has heard incorporates the shrewd and practical observations of a veteran in the political and legislative circles of Washington.

While in no sense a documented and scholarly volume, *As I Knew Them* reveals the very human and personal elements which lie behind the official acts of men in public life. Students of public speaking will find within its pages many sidelights on persuasion, while those engaged in the study of American oratory since 1895 will find footnotes in abundance. Many readers may disagree with Watson's philosophy of party administration and party regularity, but all will enjoy his recollections of Chauncey Depew, William Jennings Bryan, "Sunset" Cox, Theodore Roosevelt, and many others whose names are included in every history of American eloquence.

HEROLD T. ROSS, *DePauw University*

Twelve Mime Plays. By IRENE MAWRER. Boston: Expression Co., 1936; pp. 174. $2.00.

Each of these mime plays by Irene Mawrer, Principal of the Ginner-Mawrer School of Dance and Drama in London, is presented in full with every detail of action and with detailed music, costume, and property plots. *Mad Patsy* is essentially a dramatic dance, but the rest are plays presented in pantomime to musical accompaniment, though most of them contain interpolated dances.

In many ways the volume is remarkably varied. Some of the plays are comic, some sentimental, and one, *The Red Roses of the Revolution* (to Chopin music) is entirely serious. *The Marriage of Columbine, Les Angelus du Printemps, The Ladye of Armor,* and *Belle Pensée of the Golden Flowers* are relatively long and complex in action with large casts and group movements. *Pierrot's Garden,* on the other hand, is simple, short, and requires only two mimes. The other plays fall handily between the two extremes. The last two in

the volume, *The Moon Man* and *Bed-Time Rhymes* are intended for performance by children, the former, with a large cast and extended action, for older children, the latter, simple and adaptable, for the youngest.

In one way, more variety could be desired. Five of the twelve pantomimes are concerned with Pierrot, Columbine, Harlequin, or all three. Apparently no one nowadays can use these characters without becoming tedious.

BARNARD HEWITT, *Brooklyn College*

A Study of Accent: Research into its Nature and Scope in the Light of Experimental Phonetics. By TSUTOMU CHIBA. Tokyo: Fuzanbo Publishing Company, 1935; pp. ii + 123. $1.00.

Professor Chiba, who in 1931 published an impressive X-ray and oscillographic study of Japanese vowels, attacks in the present investigation a problem of more general nature which, aside from its fundamental importance in the investigation of speech, has proved to be a stumbling block to phoneticians. The wide comparative scope of this treatise is new and challenging.

The title reveals the object of the work. The means used were oscillograms from which frequency, intensity (stress), and duration of sounds were determined. In all, thirteen languages were analyzed: English, German, Dutch, Russian, French, Spanish, Italian, Japanese, Chinese, Korean, Malay, Hindustani, and Mongolian. Most of the languages are represented by one informant and about seven sentences. The only linguistic description of the informants included is that they spoke their respective mother tongues in standard type pronunciation. Because "too much strictness is not required for the present purpose" the oscillograms were not corrected for the non-linear response of the apparatus. Frequency was taken as pitch and amplitude of the wave as stress. The results appear in numerous frequency-intensity graphs. The intensity scale is not indicated on the graphs.

Of the three definitions given for accent, the author subscribes to the following: "When there is a definite relation either between pitch or between stress among the syllables that form a word, that relation is called accent."

The general procedure is to determine from the oscillograms the frequency and intensity, first of vowels, then of syllables in isolated dissyllabic words, and then to compute the ratios of frequency and intensity between the stressed and unstressed syllables. The same

ratios are next determined for words in connected discourse. The ratio which changes less in passing from the isolated word to connected discourse determines whether a given language is to be classified as having "pitch accent" or "stress accent." If neither ratio remains fixed, the language is said to have "sonority accent."

The investigation of vowels, confined to Japanese, is based on eight informants. It was found that there is no correlation between their frequency and intensity.

The examination of the frequency and intensity ratios between stressed and unstressed syllables of dissyllable isolated words extends to eight languages. Ten types of (word) accent are distinguished. Examples: The frequency and intensity vary proportionally (bony); or inversely (baker); the intensity scarcely changes but the frequency does (pity). The manner in which these variations take place produces different psychological impressions.

Finally, the tonal peculiarities of nine languages are presented by means of detailed analyses of the frequency-intensity graphs of numerous sentences. The result is a tripartite classification: English, German, Russian, and Hindustani have "stress accent;" Chinese, Japanese, Korean, and Mongolian have "pitch accent;" French alone has "sonority accent." In English, isolated dissyllabic words show on the average a pitch interval of a fifth between stressed and unstressed syllables and a stress ratio of 2.6. In connected speech, the stress ratio does not change appreciably, while the pitch interval does. "In the majority of cases, pitch and stress do not go in proportion." Similar results were obtained for German, but as compared with English, its stress is more immobile. In Russian, "pitch and stress vary to a remarkable extent" but the more fixed element of words is stress. On the contrary, in Hindustani, "pitch and stress vary only slightly" and, though classified with the stress accent group, the language has a tendency towards rising intonation. While French is generally grouped with the languages of stress accent, the author places it in a class by itself as having "sonority accent," because neither pitch nor stress is fixed. Neighboring syllables vary little in stress but considerably in pitch; pitch and stress frequently vary inversely.

The remaining languages, though differing among themselves, belong to the pitch accent group because the large pitch interval between syllables in isolated words remains practically constant in words of connected discourse.

"Collocation accent" is defined as that fixed and generally accepted

accent given two or more words forming frequent combinations in a language; for example, adjective followed by noun. The sentence *My younger brother is a very diligent person* was examined in eleven languages for the frequency and stress of every word. The data showed that not only families of languages but members of the same family differ. Since the content remained unchanged, such differences are attributable to "custom" in each language.

"Sentence accent" is defined as "a definite combination of pitch, stress and variation of speed within connected discourse." The author finds that "those forms of sentence accent which are in common use are comparatively few in number," but fails to state what they are.

In each language there is a normal speed which allows for limited variations. However, time in accent is of only supplementary significance.

The book closes with an appendix which gives the average duration of syllables, phonemes, voiced and unvoiced sounds and syllables of ten languages.

It is difficult to appraise an investigation dealing with so many languages. It may be that this distinctive feature of Professor Chiba's treatise constitutes one of its weaknesses. A sacrifice of breadth in favor of depth might have enhanced the effectiveness of the work. As it stands, the material and treatment of the individual languages are inadequate and, as the author freely admits, "there remain many things untouched." The arrangement is good, but the lack of clarification of several points and a certain amount of repetition mar the book.

The method adopted for estimating stress from the oscillograms is open to serious question. Although the author states that energy or intensity is proportional to "the square of the product of the pressure amplitude and frequency," he decides for reasons of expediency to take stress as directly corresponding to the amplitude of the curve. The error resulting from this procedure is evident from the following illustrations. Let us consider two sounds or syllables with the same amplitude and a frequency interval of one octave, an interval which the author finds in certain words (pp. 14, 58). If amplitude is taken as intensity, the ratio between the two sounds is unity, but if intensity is computed as the square of the product of amplitude and frequency, the ratio is one to four. Hence, depending on the interval, the results of the author vary from their true values from agreement to one-fourth. But there is still a greater error involved.

Suppose that in the illustration above the sounds have equal frequencies but different amplitudes. Let the ratio of amplitude be one to five, a ratio frequently encountered in speech (p. 32). In this case the author would get this ratio directly, while the true ratio would be one to twenty-five. Moreover, the formula for intensity cited applies only to pure tones. Unfortunately, speech sounds are all complex. To obtain their intensities from the oscillograms it is necessary to analyze the waves into simple components and ascertain their separate intensities to obtain their sum, which is the true intensity. The author failed to do this, and therefore his results are in error on this count also. An integration instrument, such as a rectifier, would have yielded the intensities directly without recourse to the measurement of amplitudes.

The author says: "A syllable has been chosen as a unit, instead of each separate sound, in the interpretation of the curve, for the former system has the advantage of being legible." It is a most difficult task to set up criteria for the delimitation of syllables on an oscillogram. However, the author must have solved this problem in order to obtain his frequency and intensity measurements. A description of his method might have shed light on a question whose satisfactory solution phoneticians eagerly await.

One of the significant contributions of the study is the new, objective method used for classifying languages. Many of the results are illuminating. Hitherto languages were loosely classified either as having or not having tone, with a few admitted controversial exceptions. Professor Chiba demonstrates for the first time that there are languages which lie between these two categories. Japanese is a good example.

In the application of the method, the author is sometimes unduly influenced by tradition. For example, he tries to justify the "fixed" tone (frequency) idea of Chinese. In one case he attributes the change of tone to "a dialectical variety of speech" and in other he contradicts what his graphs show, without explanation (pp. 65, 66, 63). Chao found that "when a syllable is unstressed, it loses its proper tone. . . . Its pitch is determined entirely by its environment."[1] In general the graphs of Professor Chiba are more in agreement with

[1] Y. R. Chao, "A Preliminary Study of English Intonation (with American Variants) and its Chinese Equivalents," *Bulletin of the Institute of History and Philosophy of the Academia Sinica*, I (1932), 112. See also B. Karlgren, *Sound and Symbol in Chinese* (London, 1929).

Chao's observations than with his own analysis. If Chinese tone changes in connected discourse as Chao and Karlgren have observed and as the author's graphs indicate, there remains slight ground for the statement that the language has "immutability" of pitch. The author appears to forget that his classification is essentially one of degree, for the graphs fail to show that any language has in reality fixed stress or pitch. It is regrettable that this point is never fully clarified. The analysis of Chinese accent is the least satisfactory, because it is inconsistent with the procedure used for the other languages. Chinese is monosyllabic and the author's method is not applicable.

The data is not always presented completely. For example, the frequency ratios of connected discourse for all the languages of the stress accent group are lacking. How can the reader determine the magnitude of frequency change for comparison with that of stress? Moreover, the author does not state the limits within which a ratio may change and yet be considered "immutable." The stress ratios for English change from 2.6 in isolated words to 3.5 in connected discourse and those for German from 1.4 to 2.1. Since the percentage of change is different, and in both cases considerable, one wonders how great it has to be before the author would consider stress changeable. Finally, there is no indication as to the portions of the curve used in obtaining the measurements of stress. It would have been very useful to know whether the ratios employed represent comparisons of the highest point of each syllable, an average, or something else.

Several times the author alludes to the almost total lack of accurate investigations of stress. At times he gives the impression, perhaps unintentionally, that no previous work on this aspect of speech exists. His omission of bibliography strengthens this impression, which is not entirely correct. In America alone there have been several studies of various aspects of stress. One example is the comparative investigation of accent in French and English by Parmenter and Blanc, which was made on the basis of oscillograms of connected speech and employs a technique which is in some respects more accurate than that used by the author.[2]

The work has numerous outstanding merits. It has the distinction of being the first book devoted exclusively to the objective study of

[2] C. E. Parmenter and A. V. Blanc, "An Experimental Study of Accent in French and English," *PMLA*, 48 (1933), 598–607.

accent. Its comparative scope by far surpasses all previous attempts. The author modestly disclaims finality for any of his work. He only hopes that his study has contributed to "the elucidation of the many problems that have hitherto remained unsolved" and that it will serve in giving practical guidance to international studies of languages. He is to be congratulated for his courageous attack on a fundamental and baffling problem, carried out on such a wide front as to be unique in phonetic studies. It is the breaking of ground on what Meillet would call "general phonetics"—a field which is much in need of cultivation. S. N. TREVIÑO, *University of Chicago*

CHARLES HENRY WOOLBERT: *The Fundamentals of Speech.* Third Edition. Revised by Joseph F. Smith. New York: Harper, 1934. pp. 625. $2.25.

Those of us who grew up, so to speak, on the first edition of Woolbert's *Fundamentals of Speech* (1920), and came to a certain degree of maturity on the second edition (1927), will easily recognize in the third (1934) the same fundamental point of view to which Woolbert held throughout his entire teaching career. This approach to speech was indicated in the Preface to the 1920 edition, as well as in the frequent articles which Woolbert contributed to the QUARTERLY JOURNAL OF SPEECH, and in his classroom teaching, whether of freshmen or graduate students. He states it briefly and concisely: "Speech is a matter of the whole man, the co-operative activity of the entire organism."

The 1920 edition consisted of some thirteen chapters; the 1927 edition, eighteen; the 1934 edition contains twenty-one chapters. This increase indicates to some degree the development and expansion of the original conception to include material related to more specific speech activities than were treated in the first edition. Whereas, in 1920, the text considered only speech in general, without attention to definite forms of speaking, the later revisions have considered these speaking forms, and have made specific application of the basic principles to these forms.

Professor Smith, for many years a close follower of Woolbert, a former student and colleague, has unerringly caught the spirit and fundamental viewpoint of Woolbert. It is probable that no one could who was not closely associated with the man, the teacher, the scholar. One has the impression, in going over the newest revision, that this

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is just about what Woolbert himself would have done had he lived and prepared the present edition.

Three new chapters have been added on words and language, the rather original phonetic alphabet moved to an appendix, and further appendices added to include discussions of Radio and After-Dinner Speaking. Many changes have been made in the text, most of which are an improvement. One cannot but feel that still further changes might have been made without injury to scientific accuracy. There does not seem to be much consistency in the choice of material to be omitted or included in the present edition.

For example, the older discussion of the "Special Resonances" (1927 edition, pp. 203ff) has been omitted from the 1934 edition, and we no longer read about the *orotund, pectoral, oral, gutteral* and *aspirate* "qualities." The omission is a good one; but along with it might have gone the discussion of the three so-called "forms of force," and the traditional analysis of stress into the *radical, initial, median, thorough* and *intermittent*. Some of the errors found in the older edition are retained in the present: Woolbert never did fully grasp the distinction between *resonance* and *reverberation*, a difference which, if the matter is to be mentioned at all, should have been clarified. Furthermore, it was known even in 1927 that the vocal cords do not vibrate "in the same manner as strings stretched between two nails; and one could not say categorically in 1934 that the cords "vibrate in parts as well as a whole."

The discussion of pronunciation and enunciation follows the basic point of view which Woolbert emphasized; it has been amplified and clarified, and is, perhaps, less polemic than the former treatment. One is led to wonder why, in the "pie chart" of English pronunciation (p. 290), if the New England forms are to be included, with special "cut" for Beacon Hill, the widely distributed southern forms deserve to be mentioned only under the caption, "all other regional dialects."

Perhaps these are of relative insignificance, in the revision of a text which undoubtedly opened an epoch in the teaching of speech when it first appeared, and which for seventeen years has held its place among the most important books on speech written since the *Institutes*. Professor Smith has done an excellent job. He has succeeded to a surprising degree in interpreting Woolbert in the light of 1934. The book is even more usable than either of the former editions; and those who were not so fortunate as to have come in

contact with the man himself may know him and his theories perhaps better because of this interpretation.

G. W. GRAY, *Louisiana State University*

The Discussion of Human Affairs. By CHARLES AUSTIN BEARD. New York: The Macmillan Company, 1936; pp. 124. $1.75.

Charles A. Beard has long been one of those "indisputable authorities" upon whom college debaters, and others who discuss human problems, could rely when other proofs failed. But in this little volume, Professor Beard analyzes the substance and machinery of discussion with such characteristic penetration that dependence upon authority and many another device of oral controversy turn out to be broken reeds. In answer to the question, "What is occurring when human affairs are discussed," six features are presented: (1) some person is speaking,—a personalistic "I;" (2) discussion takes place in a period of time; (3) and within some milieu; (4) is directed toward a purpose; (5) proceeds upon some assumption as to the nature of things, or, upon the assumption that no assumption has been made; (6) is composed of statements which assert facts, or opinions. Because of these affective circumstances, history as a "science," interpreted by analogy, gives us no sure foundation for our discussion of human affairs. What is possible is that

> . . . all who discuss human affairs [can] distinguish between fact and opinion, and have extensive knowledge of the various . . . points of view from which any expression of opinion proceeds . . . As knowledge of these . . . points of view is widened, . . . their interpenetrating nature enters human consciousness, with the result that sharpness of division is softened and the way prepared for resolving conflicts by . . . thought projected into the forum of practice.

This book would provide an excellent point of departure for courses in argumentation, debate, or other aspects of public discussion.

JOHN L. CASTEEL, *University of Oregon*

Debate Coaching (Revised Edition). By CARROLL POLLOCK LAHMAN. New York: The H. W. Wilson Company, 1936; pp. 428.

With keen awareness that significant innovations and alterations have taken place in the field of debate and public discussion since the first edition of *Debate Coaching* appeared in 1930, Professor Lahman, with careful precision, has incorporated these in his new book. In truth, the Revised Edition is more of an enlargement than a revision of the original materials, since these remain much as they were first written. Although the first book is by no means antiquated, all

teachers of debate will welcome the new book, and will find it of more service even than was the widely acclaimed first one.

It is in Chapter II that Professor Lahman makes some of the most important contributions in his new book. Probably no book in this field presents the reader with such a comprehensive and lucid treatment of the types of debate as are here given. None of the types of debate in the 1930 edition is omitted, and only one type is renamed: the twenty-four-hour debate is now called the limited preparation debate. The congressional-style debate; the direct-clash debate; the multi-clash debate; the discussion type, treating of panel discussion and floor debate; the radio debate; and tournaments are added.

Still other parts of the new work include enlargements that the original did not have. Wisely, Chapter IV of the Appendices is enlarged, and Chapter VI, entitled Survey of Intercollegiate Debating, presents the recent trends as well as recent research indicating the present status in debate. Moreover, four new chapters have been included in the appendices, dealing with Inter-State High School Debating, Specimen Constitutions of Intercollegiate Debate Leagues, and treatments of Debate versus Discussion, and Speech Contests as Educations Techniques.

It is difficult to be other than complimentary toward the revised version. For the teacher of little experience in debate directing, it provides a compact and thorough discussion of techniques of procedure as well as helpful suggestions and information as to the status of debate in 1936. For the experienced director it serves as a splendid check against his own methods and philosophy of debate. The book does not supplant the many good books devoted to the principles of sound argument and debate. Rather, it is a hand-book for the director, and hence should be in his private library.

DALLAS C. DICKEY, *Louisiana State University*

The Third Yearbook of Short Plays. Selected and edited by LEE OWEN SNOOK. Evanston: Row, Peterson & Company, 1936; pp. IX + 576. $4.00.

This volume contains twenty-five new non-royalty plays designed for study and production, introduced by a classified index indicating the kind of set, number of actors, kinds of costumes, etc. The preface is a discussion of the plays under the headings of comedy and tragedy: sixteen comedies and nine tragedies, or serious plays. A further

discussion lists the plays under two additional headings: "Accent on Youth," and "Some Smack of Age."

A careful reading of each play shows that the editor had successfully compiled a group of plays that will be of value to all readers. It is needless to say that perhaps a few, a very few, of the plays will not be accepted by the average reader. On the whole, however, each play has something new, something clever, even in the use of age-old formulae and themes. The titles and authors are:

All the Rivers, Mary Thurman Pyle; *A Unicorn and a Fish,* Edna Higgins Strachan; *At the Sacred Well,* Belle MacDiarmid Ritchey and Mabel Hubbard Johnson; *Life Line,* Warren Beck; *Christmas Trimmings,* Marguerite Kreger Phillips; *Reunion of the Crows,* Alladine Bell; *Full Circle,* Anne Ferring Weatherly; *Gratitude,* George Milton Savage, Jr.; *Sunset Becomes Rhythm,* John Houston; *Afraid of the Dark,* William E. Callahan; *Words and Music by Pierrot,* Agnes Emelie Peterson; *Thomas Cook, Ltd.,* May Emery Hall; *The Bride Wore Red Pyjamas,* Harold J. Kennedy; *The Wolfenstein,* Sarah C. Pettit; *Miss Fannie Bomb,* Mary Wolfe Thompson; *Let's Honeymoon Again,* Norman Kenwill Fritsch; *The Joke-Ative Man,* Laura Miller; *Civilized,* Kathryn Kaufman; *The Winner,* Evelyn Cross; *Sow's Ear,* Patricia Kerr; *There's Always Tomorrow,* David L. Pettigrew; *Green Eyes in the Dark,* Frances Flemming Selleck; *The Ring and the Look,* Mary Thurman Pyle; *A Bed of Hay,* Agnes Emelie Peterson.

From the standpoint of staging, each play offers something outstanding; from the point of view of playability, each play has excellent possibilities.

Here is a compilation of non-royalty one-acters for contests and experimental productions by community groups, high schools, universities, and colleges.

DOROTHA L. FLUKE, *Louisiana State University*

Comparative Comedies Present and Past. By ROWENA KEITH KEYES and HELEN M. ROTH. New York: Noble and Noble, Inc., 1935; pp. viii + 628.

Comparative Comedies is one volume in a new series of high school texts, *The Comparative Classics,* in which "older classics" are presented side by side with modern ones of "the same type." The series, according to the preface to the present volume, is meant to have several advantages: meeting the insistent demand for more

"modern literature" in the high school, and yet facing the requirement of 'some knowledge of the great classics;" recognizing "the comparative method" as one of the most fruitful ways of studying literature; and placing the necessary material conveniently within a single cover. The book includes *She Stoops to Conquer, The Rivals, The Goose Hangs High,* and *Holiday,* as well as such sections as "Life as the Background of Comedy To-day and in the Eighteenth Century," "The Theatre Now and Then," "Meaning of Dramatic Structure," "Questions," "Topics," "Tests," "Projects," and "Biographical Notes."

The "background" material seems well adapted to the high school level, and (except for unnecessarily dogmatic generalizations such as calling Edwin Booth the greatest actor, *"beyond dispute,"* on the Nineteenth Century American Stage [p. 26], and such unfortunate and confusing slips as allowing *Johnson* to pass as a variant spelling for *Jonson* [p. 3], is carefully prepared and edited. The volume should prove especially useful in the smaller high schools where reference material is at a minimum, though in the hands of a skillful teacher it could function as a special encouragement to supplementary reading where such material is readily available. In any case, it has both the virtues and the faults of a book which pretends to have all or most of the essential material "within a single cover;" and, probably no less than its predecessors in the field, it requires care and discretion in its use.

H. DARKES ALBRIGHT, *Iowa State Teachers College*

The Life of Charles James Fox. By EDWARD LASCELLES. New York: Oxford University Press, 1936; pp. 345. $3.75.

In the last eight years four published studies of Charles Fox, each with a different contribution to the Fox legend, have appeared. Drinkwater's *Charles James Fox* of 1928 presented the significant aspects of Fox's life, with emphasis upon the social and political events of the day. This reviewer's *Charles James Fox: A Study of an Eighteenth Century Parliamentary Speaker,* published in 1931, used the purely biographical aspects of the Fox career chiefly to throw light on such questions as the nature of Fox's speech training, his methods of argument, the preparation of his speeches, his personality as a speaker. Hobhouse's *Fox* of 1934 explored not only the major, but some of the minor, events with which Fox was associated, giving in detail the historical backgrounds of some of Fox's speeches.

Lascelles observes Fox through a microscope even more high-powered than Hobhouse's, and thus becomes a genuine chronicler. If you can imagine an admirer of Fox in eighteenth century England —not one of the famous forty who would be hanged for Fox, but one, perhaps a relative, filled with detached respect; one who, if he did not see much of Fox personally, could at least look over his correspondence, converse with Burke, the Duchess of Devonshire and her sister, Horace Walpole, Gibbon, and others of that day, and who knew the gossip at Brooks's, Newmarket, and the great Whig houses, you will have a fair idea of the Lascelles point of view. Not only does he give his chapters the simple headings of years ("1783–1784"), but within the chapter he moves chronologically from incident to incident, deftly quoting from probably more sources than any previous biographer, taking no sides, indulging in neither enthusiasms nor antagonisms, and taking the women, cards, and horses in Fox's career along with the speeches and the elections. He disposes of footnotes as one burning bridges behind him, though in a "note on authorities" he lists the many sources he has consulted, both published and unpublished, and gives for each chapter a list of the principal references.

Lascelles' book is hardly as readable as Drinkwater's or Hobhouse's; teachers of speech after reading pages 158 ff. might wish that the author had read Wichelns on *The Literary Criticism of Oratory;* but his contribution is nevertheless illuminating and significant. And the Oxford University Press deserves a kind word for excellent typography and presswork.

LOREN D. REID, *University of Missouri*

A Manual for Trade Union Speakers. By AUGUST CLAESSENS. New York: Rand School Press, 1936; pp. 28. $.25.

A down-to-essentials brochure published for the International Ladies' Garment Workers' Union, and designed to guide the union rhetor in shop, hall, and square. The theory is mainly Winans adapted to trade unionism. The booklet is remarkable for counsel on speech design, interruptions, disturbances, and outdoor speaking, and for a balance of treatment lacking in many a college text.

RICHARD MURPHY, *University of Colorado*

The Psychology of Dealing with People. By WENDELL WHITE. New York: The MacMillan Company, 1936; pp. xiv + 256. $2.50.

Few recent books in the field of psychology are likely to be found

more directly helpful and entirely comprehensive by the progressive teacher of speech, the public speaker, the interpretative reader, or the actor, than this non-technical, yet vital treatise by Professor White of the University of Minnesota. Nearly every chapter of the book is, in part or in whole, valuable to the speech instructor who sees his students as lay psychologists in whom he is seeking to cultivate: (1) a wholesome personality of the definite intrinsic worth so thoroughly stressed as a basic requisite of the effective speaker by Sarett and Foster in their *Basic Principles of Speech*, and (2) an effective dealing with people in the audience, with interpretative reading, with drama, or with life itself, through the medium of speech.

Some of its especially interesting topics are: presenting one's ideas indirectly, or directly in an inoffensive manner; using crediting or discrediting words, open declarations, or ridicule; acknowledging personal worth of others indirectly; removing objectionable ideas inoffensively; negativism; posing; talking over the heads of others; flaunting or disparaging oneself; daydreaming, indulging in reminiscence; rationalizing; using positive rather than negative appeals in motivation; and providing wholesome compensations.

The book also contains self-testing exercises, an index to authors, and another to subjects. The organization and language are clear and enticing, while the book abounds in concrete illustrations. Halder B. Gislason, member of the [speech] staff of the University of Minnesota and author of *The Art of Effective Speaking*, is credited in the preface as being one of two who "were valuable counselors throughout the writing of the book, and provided some of the best illustrations. . . ."

ORVILLE C. MILLER, *Vanderbilt University*

Handbook of Argumentation. By RUSSELL H. WAGNER. New York: Thomas Nelson and Sons, 1936; pp. vii + 167. $1.25.

In his preface Professor Wagner says, "In preparing the *Handbook of Argumentation* I have levied upon almost all the textbooks in the field." It is not his intention, therefore, to offer any particularly new approach to the subject, but rather "to present the leading ideas of argumentation in brief compass." He succeeds very well in accomplishing this purpose. The book differs from some of the older texts in giving full treatment to cross-examination debate and to discussion groups. The advice upon planning a cross-examination debate is as good as any I have seen anywhere.

Professor Wagner is hopeful about group discussion, but the requirements he sets for success put an enormous burden upon ordinary human nature: "Each person in the group must dedicate himself to a high-minded search for values, for truth. . . . This calls for disinterestedness and high-mindedness, self-criticism, freedom from emotional and personal bias, and for scientific coöperation." If group discussion works only when these attitudes are attained, then it is a method usable by philosopher-kings alone, for men cannot be disinterested at will; after a few years as a lawyer, a banker, or a labor leader, a man cannot lay off his socially conditioned reflexes like an old overcoat. And a man cannot identify his own emotional bias, much less rid himself of it.

An outstanding quality of this book is its wealth of pat illustrative material, taken from every-day sources, and most of it fresh.

The *Handbook of Argumentation* is, on the whole, the most satisfactory brief text I know.

DAYTON D. MCKEAN, *Princeton University*

Games and Jingles for Speech Development. By SARAH T. BARROWS and KATHARINE HALL. Boston: Expression Co., 1936; pp. vii + 74. $.75.

This book is an interesting venture into the field of speech development for young children. It contains appropriate jingles for each consonant sound, with relaxation exercises, specific instructions and suggestions for teachers, a short description of the vocal mechanism, and a good index. The material may be used for individual children or for group work. Many of the jingles may be given in dialogue or chorus; the teacher gives the more difficult lines, and the child responds with the refrain, which contains the desired speech drill. The jingles are short and easy to recall because of the rhyming and association of ideas; they should be useful for both normal and retarded children.

SARAH STINCHFIELD HAWK, *University of Southern California*

Oral Interpretation of Forms of Literature. By MARGARET C. MCLEAN. New York: E. P. Dutton and Company, 1936; pp. xviii + 380. $2.50.

Out of the indefatigable department of speech in New York University comes still another book on the teaching of speech. The author, teacher of phonetics at New York University and at the Mme.

Maria Ouspenskaya School of the Theatre, begins by acknowledging her indebtedness to Leland Powers, of the Leland Powers School, and the late William Tilly, of Columbia University. Many of the favorite ideas of both these men are visible in the book, especially Tilly's elaborate system of phonetics, which has militantly asserted itself in several recent books on speech emanating from the big New York universities.

Mrs. McLean applies her mechanical methods of oral interpretation to carefully arranged "forms of literature;" the story, orations and speeches, the essay, lyrical poetry and its divisions, the ballad, the song, the sonnet, and the ode, epic poetry, narrative poetry, society verse, and dramatic literature. These forms, properly defined, given special rules for reading, and illustrated, make up two-thirds of the book. The selections are in the main adequate, but often arbitrary, as if the author had been too doggedly determined to satisfy her own tastes, without including poems that have been often anthologized. Of the eleven sonnets quoted, for example, three are by David Morton, and none by Shakespeare, Milton, Wordsworth, and Keats, the great writers of sonnets. In a casual supplementary list, readers are referred to one sonnet by each of the great sonnet-writers; Keats is not mentioned, and Morton is given two more titles. Austin Dobson and Oliver Wendell Holmes are unrepresented among the selections of society verse. The selections of epic and narrative poems, however, are excellent.

The first third of the book deals with the technique of reading. Mrs. McLean takes up The Aim and Qualifications of the Oral Interpreter, Significance of Sounds and Words in Literature, The Sounds of Spoken English, Dramatic Values of Different Sounds, Groups of Sounds, General Pauses, Rhythm and Metre, and Intonation. Everywhere the emphasis is on a mechanical system of preparation, which involves identification of all breath groups, underscoring of stressed syllables, and writing in of weak forms, with some attention to complicated markings in the manner of Klinghardt. The section on phonetics is very poor. It is supported by a bibliography which is remarkable for including only one primary source: Daniel Jones. Krapp and Kenyon are ignored in favor of D. I. Mulgrave and Letitia Raubicheck.

The book is interlarded with long quotations from "unimpeachable authorities," which are intended "to give the student confidence that the subject matter of the text is wholly trustworthy." Mrs. Mc-

Lean's own style runs to much italicizing, which becomes an annoying mannerism. In the opinion of this reviewer, there are better books on this subject than *Oral Interpretation of Forms of Literature*.

ARGUS TRESIDDER, *Harrisonburg, Va., State Teachers College*

Speech Improvement. By HELEN LOREE OGG and RAY KEESLAR IMMEL. New York: F. S. Crofts & Co., 1936; pp. xxv + 190.

Why is it that so many unworthy texts are so beautifully manufactured; and so many worthy texts are given such plain and unattractive clothing? The answer may be that they are not. Or it may be that, since the worthy books will be used widely, they must be cheaply manufactured so that the poor college student can afford to purchase them; while the unworthy texts, which will enjoy a lingering desuetude, may be expensively dressed, since few students will be asked to buy them. Perhaps it is the old story of dressing the living children cheaply so that we can afford a gorgeous "laying away" dress for little Eva. At any rate, this book by Ogg and Immel seems to the reviewer to be worthy of better clothes. The binding is flimsy, the pages give the impression of being crowded, the phonetic symbols are carelessly drawn, the outer appearance of the book is dull, the title is hard to read from the shelves, and the whole general appearance is unattractive. Since the authors live in Los Angeles, they should have taken the ingenue out to Hollywood for an effective make-up, before allowing her to show herself on the stage. But the child has real ability, I am convinced.

The book is essentially a manual on how to conduct oneself in the most common and practical of all speech situations, that of conversation. The authors really stick to that problem throughout the book. There is nothing startlingly new in the exegetical portions of the text; the great strength of the text lies in the soundness of its pedagogy. If you believe that the college student needs training in conversational techniques, or if you believe that one of the best approaches to other forms of speaking is through the development of the conversational form, then this is the text for your course.

Some of the important subjects treated in the book are: The Mental Approach to this Study; Speech as a Tool of Social Adjustment; The Nature of the Conversational Situation; Formality and Informality in Conversation; Visual, Thought, Voice, and Word Elements in Conversation; Assignments, Criticism Charts and Work Books.

ROBERT WEST, *University of Wisconsin*

Dramatic Tournaments in Secondary Schools (Contributions to Education, No. 685). By MAGDALENE E. KRAMER. New York: Bureau of Publications, Teachers College, Columbia University, 1936; pp. 176. $1.85.

This study is concerned chiefly with an analysis of data obtained from inquiry blanks returned by agencies sponsoring dramatic tournaments, and by high schools participating in them. A broad variety of the factors involved is discussed: purposes and values in sponsorship and participation, judging, awards, finances, publicity, production complications, advantages and disadvantages for both individuals and organizations, and the like. There is a five-page bibliography, together with appendices reproducing the inquiry blanks used in the study. Several sections deal with plays and play selection, though no specific plays are mentioned or recommended in the course of the volume.

The author attempts to focus consistently on "educative" functions and purposes. The shortcomings of the dramatic tournament, as presently constituted, she attributes principally to two causes: "failure to focus procedures on specific educational purposes and lack of sufficient control of likely attendant evils." At the same time, she points out significant potentialities in a controlled use of the tournament, and adds specific recommendations as to conducting and preparing for tournaments in the future.

While some readers might object to the "findings" as fairly obvious—and as tending merely to repeat what conscientious observers of tournament phenomena have long since noted—yet the book and its detailed analyses will doubtless prove interesting and valuable to many teachers and administrators who are still struggling with the problems of which it treats. Workers completely without experience in handling tournaments should find it particularly welcome.

H. DARKES ALBRIGHT, *Cornell University*

Argumentation and Public Discussion. By ANGELO M. PELLEGRINI and BRENTS STIRLING. New York: D. C. Heath & Co., 1936; pp. xv + 415. $1.80.

John Dewey writes in his Foreword to this book: ". . . debate as it has come to be conceived is associated with winning in a controversy. Argumentation, on the contrary, . . . is reasoning *together;* it is a process of co-operative search. . . . I welcome this volume as an intelligent move in this direction."

The book presents, in the brief seventy-seven pages of Part I, an unusually clear, concrete, and simplified treatment of theories concerning the proposition, evidence, inference, fallacies, and analysis. Crammed into a small third of Part II is a statement of the weaknesses of conventional debate, the need for use of the newer forms of creative discussion, and a description of the recommended symposium, restricted symposium (types of creative discussion modeled on the Socratic dialogue), and cross-question debate. However, no attempt is made to treat those forms so vital to the social, business, and political health of democracy—the open forum and group discussion, wherein members of the audience also reason together creatively. A good statement of the theory of oral and written composition in argument and the problem of delivery completes this part. Ideally and concretely bearing out the authors' belief that "the principles of argumentation and critical analysis can never be effectively taught *as* such —that they must be taught incidentally as a means of working through intellectual difficulties," Part III—Readings stimulates an awareness of social problems through its thirteen well-chosen selections. Part IV gives clear examples of the three forms of public discussion suggested. An index and a Note to Instructors are included.

Seldom, until recently, have our modern teachers of oral controversy consciously sought to teach other than the debater's method of competitive proof and demonstration, and it has remained for Pellegrini and Stirling to offer the first commendable attempt to give us a textbook which also deals somewhat with the other equally Aristotelian method—creative thinking "together in the spirit of inquiry." Though the authors' reversion to the fatal error of the foolish wife of Lot is disappointing, there is perhaps at present no other text which more nearly approaches the most laudable objectives in the field of oral controversy today.

ORVILLE C. MILLER, *Vanderbilt University*

Group Leadership. By ROBERT D. LEIGH. New York: W. W. Norton & Co., 1936; pp. 251. $2.50.

The author of this timely and revitalizing book is not only an average man or woman engaged in business, political, or social group activities, but as president of Bennington College, is also one of the impelling spirits in the current revolutionizing movement in higher education. Thus qualified, Doctor Leigh has given us in *Group Leadership* a textbook of the principles and methods of problem-

solving for the individual, small group, and larger meeting, which should prove to be a most valuable and welcome contribution to the teaching of the more informal as well as formal practices of group discussion.

The book presents a wholesome combination of the psychology and practices of informal inquiry and deliberation advocated by such authors as Dewey, Elliott, and Sheffield, and a simplified Robert's and Cushing's formal rules of parliamentary procedure. Eighty-seven pages are devoted to three chapters on "Groups," "Individual Problem-Solving," and "Small Group Deliberation." The remaining pages of the text proper are given over to three chapters on parliamentary practice: "Conduct of Large Meetings," "Special Action for Special Purposes," and "Organization." In the appendix is found the author's revised and simplified (without charts) "Modern Rules of Procedure." Also included are a brief bibliography of the more important collateral references and original sources, and an index in which helpful references are made to both the discussion text and the parliamentary rules.

ORVILLE C. MILLER, *Vanderbilt University*

Romeo and Juliet. By WILLIAM SHAKESPEARE. A Motion Picture Edition. Illus. with photographs. New York: Random House, 1936; pp. 290. $2.00.

Romeo and Juliet in both play form and screen script ought to exemplify positively the basic differences between the theatre and the film as forms of artistic expression. That this volume, containing both Shakespeare's original text and Talbot Jennings' scenario, does not entirely satisfy that academic or esthetic searching is, of course, the fault of a scenario which is only a warily condensed play and not a newly creative work.

This is the scenario: Shakespeare's verse, with no added dialogue, printed as prose and deleted to the extent of approximately three hundred lines from each of the five acts; Shakespeare's exact order of story development with only negligible deviations; and such pictorial augmentations as (1) processions of trade guilds and religious societies; (2) a cathedral square with drowsing horses and mules, soldiers, a wine cart with dripping wine barrels, a flock of pigeons; and (3) "Flashes—The Fight. Long shot—the fighters—Closeup—Mercutio's face, his eyes blazing—Closeup—Tybalt's face, intent, deadly—At window on the square, a crowd gathering—Ro-

meo, watching anxiously—Close shots—the fighters—the slashing blows—the dagger-lock—thrust and parry . . . "

At best motion picture script seems to be only a splendid and very scholarly set of directions for recording on sound-celluloid a stage play.

Those in charge of transferring Shakespeare to the screen were shrewd in knowing that he was "the great Lord of Language, the most expressive, the most articulate of human beings." But, too faithful and enamored, they attempted the foolhardy by relying primarily upon his word-music while working in a medium which is essentially a visual one. Apparently screen dialogue must be absolutely minimized, must remain almost always a background to the action. Shakespeare's language can never do that.

In fundamental principles, drama and cinema are distinct and separate; they are related, of course, but as second cousins and not as twin brothers. Lessing would say that you cannot make a marble statue out of words.

In addition to the play and the scenario, the well-printed book contains an intelligent commentary by Professor William Strunk, literary adviser to the production, and various notes by Irving G. Thalberg, the producer, George Cukor, the director, and by several of the picture's actors and those in charge of the costumes and settings.

EDWIN DUERR, *University of California*

Prose, Poetry and Drama for Oral Interpretation; Second Series. Selected and arranged by WILLIAM J. FARMA. New York: Harper & Brothers, 1936; pp. 529. $2.50.

These selections range from an *Address to Young Democrats* by Franklin D. Roosevelt, through a large and varied collection of poems and dramatic monologues, to short stories, essays, skits, and one-act plays. Many of the choices are notably up to date, although most of the "standard" selections have been included as well. Thus, among the Single Dramatic Speeches from Literature, we find Edmund Burke's *Impeachment of Warren Hastings* immediately following Esdras's final speech in *Winterset*.

Professor Farma has introduced his volume by explaining the three communicative attitudes under which he has grouped the subsequent selections. These he briefly outlines as the direct, the interpretative, and the impersonative. There are notes, too, on the reader's

study of moods, psychological entitles, and thought processes. An appendix summarizes the rudiments of choral reading technique, and several of the poetic selections are annotated for choric experimentation. A comprehensive bibliography lists source material on literary appreciation, oral reading and acting, voice and diction, choral reading, and English versification.

This book makes slight pretence of telling the "how" of interpretative reading, but so do many manuals which fail to supply selections designed to capture the student's interest. I believe, therefore, that this volume will prove of especial practical value in supplementing a sound work on methods and practice.

JONATHAN W. CURVIN, *Hobart College*

Marionettes in the North of France. By REGINALD S. SIBBALD. Philadelphia: University of Pennsylvania Press, 1936; pp. 134. $1.50.

The general purpose and content of this volume is clearly indicated in its title. Beginning with an accurate, if somewhat detailed, record of the early marionettes of France and their part in the development of the seventeenth and eighteenth century theater, the author gradually swings into his story of the marionette theaters of Amiens, Lille, and Robaix.

By far the most interesting is this latter part, in which the author describes the theaters, pictures the characters, and offers representative examples of their repertoire both in French and in translation. His enthusiastic account of "Le Théâtre Louis" of Robaix (still in existence) is excellent.

Teachers of puppetry and marionette enthusiasts will find this small volume an interesting addition to their shelves, but of small value to those seeking aid in technical problems of the craft.

JEAN STARR WIKSELL and WESLEY WIKSELL, *Stephens College*

Speech for the Classroom Teacher. By DOROTHY I. MULGRAVE. New York: Prentice-Hall, Inc., 1936; pp. xvii + 398.

Here is another of the books on speech originating in New York City, endorsed by the teachers of speech in most of the metropolitan schools of education, carrying on the phonetic system of the late Professor William Tilly. This volume has the official imprimatur of Dr. E. George Payne, Assistant Dean of the School of Education of New York University, editor of the Prentice-Hall Education Series. Other speech texts in this series are Ruth B. Manser's *Speech*

Correction on the Contract Plan and Letitia Raubicheck's *Teaching Speech in the Secondary Schools.* The stress in all these books seems to be a little bit on the side of brisk simplicity and neat pedagogy, rather than on comprehensive scholarship.

Speech for the Classroom Teacher is particularly aimed at "teachers in training in normal schools, teachers' colleges, and departments of education in colleges and universities." It will probably reach its goal, taking its outmoded system of phonetics and mechanical methods of speech instruction into the places where they will do the most harm.

The book is divided into five parts: I. "The Problem," a brief analysis of the teacher's speech problems; II. "Mechanical Aspects of Speech," a rather good explanation of the mechanism of voice and a totally inadequate discussion of voice training; III. "Phonetic Aspects of Speech," Professor Tilly's phonetics crammed down the throats of future teachers, taking up nearly a third of the entire book; IV. "Artistic Aspects," dealing casually with "Oral Interpretation," "Group Discussion," and "Dramatics;" V. "Pathological Aspects of Speech," offering suggestions for the correction of functional, organic, and emotional speech disorders.

The phonetic transcriptions given as models will doubtless bring terror into the hearts of future teachers. But Miss Mulgrave is very eager to have exact pronunciations. It is interesting to learn that the symbols [ɹ] and [ɻ] are used in English, according to Miss Mulgrave, only to show faulty pronunciation. In the section on Oral Interpretation, Miss Mulgrave affably ignores the "natural" method of teaching reading. She advises the student to copy his selection, "underlining every word that you think should be stressed. You may find it helpful to use two lines under words that have very strong stress and one line under words having weaker stress."

The best that can be said for this book is that it contains some good selections for practice and some really excellent bibliographies.

ARGUS TRESIDDER, *Harrisonburg, Virginia, State Teachers College*

A Handbook for the Amateur Actor. By VAN H. CARTMELL. Garden City: Doubleday, Doran & Co., 1936; pp. 203.

This book is designed to furnish the "occasional performer" with a working knowledge of the first principles of acting and directing. Unlike many similar volumes, it attempts to do little more than sketch the rudiments of stage work in a chatty, informal manner. In addition to the chapters on principles are appendices, which in-

clude hints for the amateur's backstage conduct, a list of the production manager's general duties, and a glossary of common stage terms. Part II provides a one-act play by the author, supplemented by notes for the direction of this play.

The chapters devoted to fundamentals discuss, rather superficially, matters of "tryouts," learning lines, articulation, cast teamwork, costume, and make-up. Typical of this superficiality is the restriction of the actor's vocal problems to the one of articulation.

Mr. Cartmell's book, obviously, will prove of little value to the actor or director of even slight experience. For the utter fledgeling, on the other hand, a handbook such as this, treating no problem thoroughly, nor, indeed, seriously, may be useful. The contents fulfill exactly the promises of the author's introduction.

JONATHAN W. CURVIN, *Hobart College*

Literature and American Life for Students of American Literature. By PERCY H. BOYNTON. Boston: Ginn and Co., 1936; pp. xiii + 934.

In 1919 Professor Boynton published the first short history of American Literature free from the prejudices of Barrett Wendell's New England. Now he has given us a riper, fuller, and more philosophical treatment of the subject in a volume that will be very useful to any reader of this journal. Admirable bibliographies illuminate the study of all important authors treated, and an appendix of 30 pages assembles facts about dates, places, and events in their lives. The intellectual backgrounds are traced back further than usual—to medieval legacies of thought; the South is given much more extensive notice than has been customary; popular story and song (including hymns) are advanced to a position of deserved importance. It may be objected that Professor Boynton fails to recognize, except in a few cases like Emerson's, the importance of public speaking in the formation of American styles; certainly the treatment of drama is regrettably brief, and the discussion of the "contemporary scene" omits mention of half the important writers of our present era. But within the rather conservative limits set by his candid taste, the Chicago scholar accomplishes more than any predecessor in presenting a maximum of information with a minimum of prejudice; and while he has not the dangerous genius of Wendell in making generalizations, he has his own urbane wit in such sentences as these: "The followers of Mather, with his wrathful God, were

divided between those who feared Emerson would be lost and those who hoped he would be damned. . . . Being committed to the truth as revealed to the individual, Emerson was in the comfortable position of being committed to himself."

A Course of Study in Motion-Picture Appreciation. By ALICE P. STERNER and W. PAUL BOWDEN. Newark, N. J.: Educational and Recreational Guides, Incorporated, 1936; pp. viii + 63. 50c.

In the introductory words of William Bauer, Chairman of the English Department of East Orange High School, this study is "the direct result of the activities of a group of community-minded citizens of New Jersey" who are determined that photoplays "shall be made sane and safe for youth, and who are teaching youth itself to develop sound judgment and good taste in their movie-going." The booklet furnishes an excellent syllabus for a high school course in developing such judgment. No doubt Newark educators have done more to better the movies of tomorrow by teaching discrimination in the young than have all the agitators for motion picture censorship put together. One wonders if the same discrimination and interest in the spoken drama might be developed by giving high school courses in the current drama as well integrated as this one in motion picture appreciation. ULRIC MOORE, *Iowa State Teachers College*

NOTE:

In the February, 1937, issue of the QUARTERLY JOURNAL, the review of *What a Word*, by A. P. Herbert, erroneously credited the publication of the book to Houghton, Mifflin instead of Doubleday, Doran.

In the December, 1936, issue, the review of *Modern American Poetry and Modern British Poetry* stated that a smaller type had been used. The publishers, Harcourt, Brace & Company, call attention to the fact that the type size is the same as in the earlier editions —both editions having been set up in ten point. They add that the styles of type in the two editions are slightly different.

IN THE PERIODICALS

Theatre Workshop (A quarterly magazine). Editor, MARK MARVIN. New York: The New Theatre League, 117 West 46th Street; pp. 95. Single copies, $.50; yearly subscription, $1.50.

One of the best contributions of recent times to teachers of drama is *Theatre Workshop*, a new quarterly publication of the New Theatre League. Expertly edited by Mark Marvin and his staff, *Theatre Workshop* offers teachers a quantity of material that can be taken directly into the classroom or drama studio as a foundation, not only for discussion, but for actual training. Probably in no field of drama has teaching been less adequate than in the field of acting.

In the two issues of the journal that have appeared, each article has contributed masses of information on the actor's work, but the strength of the magazine is derived from the logical selection and editing of a content that inevitably leads the student to treat acting as a craft. There is no waste of words upon "Should I *feel* the part?" or "How to point a phrase between sip and saucer." *Theatre Workshop* is driving a point: theatre arts can develop only when analysis goes deeper than tricks and traditions. Articles in both October and January issues by experienced practitioners who have thought and worked after Stanislavsky (I. Rapoport on "The Work of the Actor," I. Sudakov on "The Actor's Creative Work," and Lasar Galpern on "Body Training for Actors") provide a point of view, and actual methods and exercises that will give a class weeks of activity. Intelligently used, the work should result in steadily improving standards of acting.

Excellent reprints of rare but vital documents, such as George Henry Lewes' *Shakespeare: Actor and Critic*, selections from Tomaso Salvini and Joseph Jefferson, and articles by Harold Clurman, V. I. Pudovkin, R. Ben-Ami will make the new quarterly indispensable to all teachers and serious students. Even advanced high school groups studying acting can be guided to realistic work in self-training; and advanced students in colleges, little theatres, or theatre schools will welcome the stimulating exercises and challenging theories. Critical book reviews are an important feature of the magazine

The low cost of *Theatre Workshop* and its adaptable content will make it text material in many classes, and bound issues will undoubtedly become important library reference works.

Future issues of *Theatre Workshop* will deal with other branches of the theatre: directing, the social basis of the theatre, the Japanese theatre. With the standard of the first two issues upheld, the New Theatre League will provide in *Theatre Workshop* a journal far above its modest editorial promise: "to provide a professional quarterly magazine . . . generally useful today."

RICHARD B. LEWIS, *Glendale Junior College*

Little Theatre Arts (a monthly magazine). Editor, CHAS. H. CONNELLEY. St. Louis: Little Theatre Arts Pub. Co., 204 Mid-City Bldg.; pp. 53. Single copies $.35; yearly subscription, $3.00.

Here is a new magazine. The February issue is No. 1 of Vol. I. It looks well—paper binding, print, illustrations (eleven in this issue). The proof-reading is not up to par. The present editorial focus is best indicated by the February table of contents: "Two Hamlets," John Corbin; "Maxwell Anderson's Realms of Gold," Stephen F. Crocker; "The Non-Professional Theatre of Russia," A. Katov; "Pasadena Community Playhouse;" "The Little Theatre of St. Louis;" "The Dartmouth Players;" "The University Civic Theatre of the University of Denver;" "The Mummers of St. Louis;" "The Origin of the Ballet," by F. Leslie Clendenen; "Puppetry through the Ages," by Joseph Peek; "Scene on Broadway." To a new ship on a choppy but exhilarating sea—God speed!

C. M. W.

Dialect Notes. Publications of the American Dialect Society VI, Part XII (Dec., 1935), 481–512.

Professor Hans Kurath of Brown University states the progress of the Linguistic Atlas. In the New England area Dr. Kurath and Dr. Bloch, of the Atlas staff, have devoted a great deal of their time to a completion of manuscripts and maps. In the South Atlantic states in 1934, Dr. Guy S. Lowman, also of the Linguistic Atlas, completed a sampling of pronunciations. As a result, three major dialectal regions have emerged: (1) the Tidewater, (2) the Piedmont, and (3) the Valley. Virginia is first of the South Atlantic states to be systematically surveyed. Phonographic recording of various dialects has been done, e.g., the Gullah; the Charlottesville (cul-

tivated); Maine (sea captain); eastern Virginia. Miss Marguerite Chapallaz, of the University of London, is working on an anthology of New England speech which will be phonetically transcribed. Professor Kurath, Professor Hanley, and Doctor Lowman attended the Second International Congress of Phonetic Sciences held at University College, London, July 22 to 26, 1935. Papers read by them concerning Atlas work have been published in the *Proceedings* of the Congress.

The Seminary on the English Language in America under the supervision of Professor Miles L. Hanley of the University of Wisconsin has made considerable progress. Professor Hanley is aided in this project by students receiving financial assistance from the National Youth Administration. Four main projects are under way: (1) phonograph recording, (2) spellings, (3) rhymes, and (4) surnames. Mrs. Esther Sheldon, holding an assistantship at the University of Wisconsin, will supervise detailed work in the Seminary.

Thornton's *American Glossary*, Vol. III, Part IX, continues with entries from *persimmon* to *puts and calls* inclusive. The *Glossary* is printed in such a way that, for the convenience of those who wish to do so, it may be bound.

M. S. Coxe, *Louisiana State University*

Heltman, H. J.: "Re-education Techniques in Speech Correction." *Journal of Speech Disorders*, I, July, 1936, 41–46.

Fruewald, E.: "Intelligence Rating of Severe College Stutterers Compared with that of Others Entering Universities." *Journal of Speech Disorders*, I, July, 1936, 47–52.

"Practically stated, the principle of re-education is based on the assumption that, if the larynx and the articulators function normally in biological processes, and the hearing is somewhere near normal, speech should develop as a matter of course. Therefore, if disorders appear, their causes must be sought in the nature of the speech itself as a social phenomenon, or in the manner of its acquisition, or both. In every case, the optimum of performance, within the disorder, is made the basis for improvements."

Fruewald concludes, "Stutterers rank definitely higher in intelligence than the general freshman college population. . . . This higher intelligence of college stutterers may be due to the selective factor mentioned by Travis." (The selective factor at work operates more completely in the case of the stutterer who hesitates to go to college

with two handicaps, stuttering and mental dullness.) The appended *Note* by Russell describes the speech and hearing examination of all entering students at Ohio State University.

The editorials in this issue, *Plea for Human Administrators*, and *The Antiquity of Speech Science Symbols*, are well worth reading.

VAN RIPER, C.: "Study of the Thoracic Breathing of Stutterers during Expectancy and Occurrence of Stuttering Spasm." *Journal of Speech Disorders*, September, 1936, 61–72.

LOUTIT, C. M. and HALLS, E. C.: "Survey of the Speech Defects among Public School Children of Indiana." *Journal of Speech Disorders*, September, 1936, 73–80.

GLASER, E. M.: "Possible Relationship between Stuttering and Endocrine Malfunctioning." *Journal of Speech Disorders*, September, 1936, 8–89.

"Expectancy therefore did not always guarantee stuttering, nor lack of expectancy freedom from block. . . . Breathing abnormalities during silence and prior to speech attempt are of important theoretical significance in suggesting that they are the objective evidences of a definite preparatory set to stutter in a stereotyped manner. . . . The results indicate that the stutterer's expectancy plays some part in determining the duration of his stuttering spasm, a finding of immediate importance to therapy, but exactly what part it does play is not demonstrated by this experiment. . . . Certain stutterers do have such consistent and characteristic breathing patterns during stuttering block that an explanation of these reactions on the basis of habit seems mandatory."

The incidence of speech defectives in Indiana was 3.7 percent. The incidence in the total population was "2.93 percent articulatory and 0.77 percent stuttering. . . . The ratio of incidence, country to city, is 1.29 for all defects. A similar ratio for articulatory defects alone is 1.33, and for stuttering is 1.17. This would indicate that articulatory defects constitute a slightly greater proportion of all defects among rural children than they do among city children." Comparing boys to girls, it was found that, "while articulatory defects are about one and a half times as frequent among boys, stuttering is three times as frequent." In the first grade 10 percent had speech difficulty; this decreased until in grade twelve only 0.7 had difficulty. "Among new first graders who exhibit speech defects, 90.5 percent have articulatory difficulties and only 9.5 percent are stut-

terers, while among high school seniors, 44.3 percent have articulatory defects and 55.7 percent are stutterers." Speech defects of both types are 2.5 times more frequent in subnormal classes than regular. "Stuttering was reported in over 3 percent of the subnormal children or four times as frequent as in the regular grades. . . . There was no real difference between white and negro children."

"Twenty-nine prominent endocrinologists replied to a questionnaire" which reported that "no one presented any scientifically adduced evidence which would tend to show a definite causal relationship between endocrine pathology and stuttering. Four of the replies mentioned experiences to the effect that stammering may occur as a manifestation of an increased irritability and part of a generalized nervous excitation produced by thyroid therapy, when given beyond the point of tolerance. . . . In those cases where stuttering may primarily represent conditioning, the stuttering may tend to be increased in magnitude under glandular stimulation, such as by thyroid administration, which speeds up cerebral processes generally. Stimulation of the sympathetic nervous system, as by the administration of epinephrine, may occasion stuttering. Since the sympathetic nervous system is particularly subject to psychological stimuli, it might be inferred that feelings of inferiority, shock, apprehension, or internal subjective factors may likewise stimulate this sympathetic system so that in some cases it will affect cerebral processes and tend to make the individual susceptible to stuttering."

BLANTON, S.: "Helping the Speech Handicapped Student." *Journal of Speech Disorders*, December, 1936, 97–100.

HAWK, SARAH STINCHFIELD: "Speech Defects in Handicapped Children." *Journal of Speech Disorders*, December, 1936, 101–106.

FRANKEL, L. R.: "The Theory of Regression." *Journal of Speech Disorders*, December, 1936, 107–112.

RUSSELL, G. O.: "Etiology of Follicular Pharyngitis, Catarrhal Laryngitis, or So-called Clergyman's Throat; and Singer's Nodes." *Journal of Speech Disorders*, December, 1936, 113–122.

Blanton's paper is a reprint of what is being sent "by the Bureau of Research and information of The American Speech Correction Association to school superintendents and educators all over the nation. Dissemination of such data will, it is hoped, be of service to the youth of the country who are in serious need of special educa-

tional attention. For without it their generally high intellectual potentialities will never be able to properly unfold."

Stinchfield describes the speech clinic of the Los Angeles Orthopedic Hospital. The children come from homes where there is an economic need for free treatment: mostly from skilled, semi-skilled, and unskilled labor groups. The child must pass through the routine medical examination and psychological examination if indicated. Children must not be over sixteen years of age. Religion and race are not considered. The child must be able to profit by the training. "As to type of speech defects represented, the largest number during the years 1934 and 1935 were dysarthria cases, in which there was an organic involvement. Next came dyslalia, varying from indistinct speech and baby talk to cleft palate speech, deafness or auditory deficiency. Stuttering or dysphemia was present in about the same proportion as dyslalia. There were a few cases of vocal defects, such as tremulous voice in post-encephalitis." Two cases of dysarthria are described.

"In the field of stuttering, the individual has regressed to a form of speech that preceded normal speech—namely, the utilization of separate and distinct speech sounds. This phenomenon (regression) is not restricted to stutterers alone, but will occur in so-called 'normal' people and in many occurrences as a temporary aphasia, disfunctions in writing and in spelling. It will occur whenever the organism's threshold of stability is reached. . . . The re-education of the organism must begin at a level below that of the function to which the organism has retrogressed in order for it to be of any permanency. In stuttering, for example, the usual re-educational procedure begins with a controlled rate of speech which is at the same level of stability as the speech of the ordinary stutterer. This explains why stutterers are not cured permanently, but constantly recur to their stuttering form of speech after a period of years when a new or the same kind of unstabilizing force presents itself. The re-education of stutterers should begin at a lower level than the control of the rate of speech. The new level should begin with breathing. The roots of stuttering go down below the associational level to the control of fine and large muscles. We must therefore commence re-education beginning with the large muscles and breathing rhythm which is more stable than the associational level controlling speech and is at least as stable as the primary or secondary effects, or the roots or habits resulting therefrom."

"Great and unbelievably excessive strain is manifest in the whole musculature of the larynx," says Russell. "The outer edges of the epiglottis are closed in around the interior 'voice box' with as violent a choking action as the musculature is capable of creating. Inferior thereto, the arytenoids are just as violently tipped forward. The cartilages of Wrisberg move forward with them, and the pulvinar backward while the ventricular bands close laterally, all under violent tension, so as to more decidedly accentuate the choking action. . . . The resultant is that there is superimposed upon the glottal lips proper a sharply reduced little chimney of stiff tissue, which leaves them no freedom whatever to vibrate freely, except along the merest thin inner edge of the conus elasticus. Even these two edges must therefore be submitted to the most violent lateral, as well as posterior-anterior tension. The inevitable result will be that the glottal lips are forced to slap against each other under the most violent conditions imaginable, instead of having this motion checked by the usual soft cushion of air in the glottal slit."

This issue ends the first year of publication of this new journal, and its papers easily recommend it to all speech workers and their school libraries.

BARRON, D. H.: "A Note on the Course of the Proprioceptive Fibers from the Tongue." *Anatomical Record*, 66, August, 1936, 11–15.

As a result of experiments on cats, rabbits, and rats, the investigator "suggested that the lingual and not the hypoglossal nerve contains the sensory fibers which conduct the proprioceptive sensation into the brain stem from the tongue."

CHARLES H. VOELKER, *Dartmouth College*

TRIPLETT, ERNA P.: "The Speech Aspect of Collegiate Training for Business." *The Journal of Business Education*, XII, No. 3, November, 1936, 15–16, 33.

Although the author believes that "collegiate schools of business are becoming speech-conscious," she regrets that of the forty-eight institutions having business schools, only sixteen offer formal training in Speech, and of these only six offer more than one course.

GOODHUE, WILLIAM S., "A Motivating Method Used in Practice Teaching." *Education*, 57, No. 5, January, 1937, 294–298.

This is a report on a teaching method employed in a tenth grade

history class. A division of work—in this case a study of Napoleon—was undertaken by the students with the thought in mind of arriving at a decision as to whether Napoleon should be condemned or admired. A debate on that question between two members of the class served as the occasion on which the student judgments were recorded.

CARLSON, J. SPENCER, COOK, STUART W., and STROMBERG, LEROY L., "Sex Differences in Conversation." *The Journal of Applied Psychology*, XX, No. 6, December, 1936, 727–735.

This is a report on 601 conversations of (1) men to men, (2) women to women, and (3) mixed groups studied during the intermissions at concerts of the Minneapolis Symphony Orchestra and the University of Minnesota Artists' Course. The purpose of the investigation was to determine the leading topics of conversation in a situation where the "environment immediately preceding the conversation is held constant for all the subjects."

Among other things, the results showed that the "leading topics of men's conversation are money and business, other men, women, other amusements, and sports. The leading topics of women's conversations are other women, men, clothes, other amusements, and immediate surroundings."

YOUNG, MAUDE RAMM, "Speech Education in the Junior College." *The Junior College Journal*, VII, No. 3, December, 1936, 131–134.

BICKFORD, ETHEL S., "Speak the Speech Trippingly." *Education*, 57, No. 4, December, 1936, 209–213.

Instructors of Speech in the junior colleges should try to realize three objectives:

1. They should help to co-ordinate speech work throughout the school system.
2. They should strive to get at least one year of Speech on a required basis.
3. They should organize Speech classes for the members of the community.

In the second article the author discusses her experience in organizing a course in Public Speaking and Debate at a small teachers college. A self-rating question sheet for students is also presented.

School and Home, XVIII, No. 63, December, 1936.

The attention of teachers is directed to this issue of *School and Home*. The following contributions dealing with our subject appear in the number: "Everyman's Art—Speech," by Percival Chubb; "The

Neurological Basis of Speech Difficulties," by Edwin M. Cole; "Speech Defects in School Children," by Elizabeth D. McDowell; "Systematic Teaching in Speech from First Grade through Senior High School," by Elizabeth Fatherson; "Choral English and Speech Work in Schools and Colleges," by Gena Tenney; "The Festival and the Voice," by Emma Mueden; "Why Speech?" by J. M. O'Neill; "Diction and the Art of Story Telling," by Mary D. Edmonds; "Parent Guidance in Speech," by Helen van Rossen Hoogendyk; and "The Theatre and Radio as Standards for Speech," by Helen Hayes.

L.T.

REMMERS, H. H.: "Studies and Attitudes." *Studies in Higher Education*, 26, December, 1934, 1–112.

The Thurstone method of constructing attitude scales has been generally recognized as the most accurate but the most laborious method. Remmers here applies the Thurstone technique to the construction of generalized attitude scales which may be applied to a number of different subjects; thus the single scale may take the place of twenty or thirty Thurstone scales. Included are sample scales to measure attitudes toward *Institutions, Social Groups, Social Practices, Vocations, School Subjects*, etc. Not included in this study, but available from the author, is a "Scale to Measure Attitudes toward any Proposed Social Action," which should prove useful in measuring audience reaction to debate questions.

STEER, M. D. and TRIMBLE, O. C.: "Speech Handicaps of Students in Purdue University." *Studies in Higher Education*, 28, April, 1936, 1–27.

This article is the result of a diagnostic survey of 1471 men and 266 women entering Purdue as freshmen in September 1935. Percentages, types, and degrees of speech defects found are tabulated. This survey provides an interesting profile of the speech handicaps of students entering a typical mid-western land-grant college.

A. H. MONROE, *Purdue University*

MONROE, A. H., REMMERS, H. H., and LYLE, ELIZABETH: "Measuring the Effectiveness of Public Speech in a Beginning Course." *Studies in Higher Education*, 29, September, 1936.

An experimental study of the reliability and validity of a rating scale for public speaking, showing that "the sum or average of twenty

students' ratings of a speaker in a typical Speech class has a reliability of about .90, which compares favorably with the better standardized psychological measuring instruments," but that because of a "halo effect," "the individual traits of the scale (attention, enthusiasm, organization, etc.) yield no evidence of psychological uniqueness." Ratings were found to correlate about .70 with instructors' grades on these speeches.

"A Symposium of Ideas on Extemporaneous Speaking." Conducted by J. WESTON WALCH. *Platform News* (Portland, Maine, III, No. 3; III, No. 4; November, 1936, 4–5, 20–23; December, 1936, 11–12, 22, 24.

This symposium presents the views of several high school, college, and university teachers on methods of training students in extemporaneous speaking. L.T.

VOELKER, CHARLES H.: "Prophylaxis in Parastigmatism." *Annals of Otology, Rhinology, and Laryngology*, 45, 4, December, 1936, 1082–1086.

"When the upper front teeth are separated some distance, the column of air must be much smaller and swifter, and be directed more to one of the teeth up high on the side, near the gums, or at the biting edge" using the retracted lip to stop up the remainder of the opening. The paper discusses the development of [s] and [z] ontogenetically and emphasizes the prevention of lisping.

VOELKER, CHARLES H.: "Amelioration of Dyslogia Mongolia." *The Journal of Abnormal and Social Psychology*, XXXI, 3, October–December, 1936, 266–270.

In the case of patients with Mongoloid imbecility, "their type of speech is definitely reflected in their type of walking. The uncertainty is more prominent than the speed. The rate may approximate normal."

VOELKER, CHARLES H.: "Prophylactic Technic for Spasmophemia in Mongols." *The American Journal of Orthopsychiatry*, VI, July, 1936, 440–441.

"Although primary spasmophemia might be considered as almost a part of their mental and physical make-up, it can be eradicated by diagnostic speech re-education. . . . On the other hand, the prevalence of spasmophemia in dyslogia mongolia would seem to reflect upon the nature of spasmophemia itself."

NEWS AND NOTES

(Please send items intended for this department directly to MISS LOUSENE ROUSSEAU, 49 East 33d Street, New York City.)

Mount Holyoke College has announced the establishment of a co-educational summer school of speech this summer, extending for five weeks, from July 7 to August 10. The courses are planned for teachers of speech and of English, for undergraduates wishing to supplement the work of the regular year, and for graduate students in speech. The members of the speech faculty will be Mrs. Alice Mills and Helen Pendleton Wheeler, of Mount Holyoke; M. Oclo Miller Shaw, formerly of Mount Hoyoke; and Wilbur S. Howell, of Princeton University; together with a considerable group of lecturers and artists.

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The Speech Round Table of the Pennsylvania State Educational Association held its annual meeting in the Senate Caucus Room of the State Capitol on December 30. The Committee on a Program in Speech Education for Pennsylvania's Public Schools presented a progress report. Leslie D. Schreiver, of Charleroi High School, presided at the session, and the following program was given by Joseph F. O'Brien, of Pennsylvania State College:

A Program in Speech Education for the Elementary School, Herbert Koepp-Baker, Pennsylvania State College

Elementary and Advanced Courses in Speech Training for High Schools, Janette M. Burns, State College High School

A Social Scientist Looks at Speech Activities Functioning in a Social Science Unit, William Muthard, Coatesville High School

A High School Course in Interpretative Reading, Miriam B. Booth, East High School, Erie

A High School Course in Dramatic Interpretation, Frank S. Neusbaum, Pennsylvania State College

The Contest Idea as Applied to Learning, C. Stanton Belfour, University of Pittsburgh

Officers for 1937 are as follows: President, Joseph F. O'Brien, Pennsylvania State College; Vice-President, Elizabeth M. Nemoy, Philadelphia Normal College; Secretary-Treasurer, Miriam B. Booth, East High School, Erie.

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An interesting note in the field of speech correction comes from England, where the Central Association of Mental Welfare has appointed a traveling speech therapist to their staff to visit areas where there is no resident therapist, and to advise teachers and parents as to how the children could be helped. This experiment has now been worked out for five years, and is highly successful. The therapist usually spends from eight to twelve weeks in a town, and the children are examined and arranged in groups of from five to ten for treatment, the parents are seen and advised, demonstration classes are given

for teachers, and a course of lectures is given in theory, in order that the exercises can be continued after the therapist has left. Each child receives one lesson per week, with his class teacher present if possible, and he is given a printed sheet of exercises for home practice. In many cases it has been arranged to have another visit from the speech therapist twelve or eighteen months later.

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Some twenty Public Forums sponsored by the United States Office of Education under the leadership of Dr. John W. Studebaker are operating in as many cities and counties in all parts of the country,—from Seattle to New Hampshire, and Minneapolis to Georgia. Federally supported and locally controlled and directed, they have already become one of the most important projects in civic adult education. Their rapid growth and popularity is creating an increasing demand for a new type of forum leader who combines the abilities of a non-partisan good speaker with those of an impartial guide through controversial discussion. Teachers of speech are being called upon to take their part in this training as more and more forum leaders of the new type are needed.

Much of a good forum leader's personality is developed in his speech training period. His special needs for the new type of work are discussed in the article "Personality and the Forum Leader" in the next issue of the QUARTERLY JOURNAL OF SPEECH, by Dr. John Brown Mason, who is known as one of the outstanding and most successful forum leaders on the public forums in Orange County, California; Seattle, Washington; and Delaware County, Pennsylvania. He is also a contributor to a number of professional journals.

The annual meeting of the Georgia Association of Teachers of Speech was held in Atlanta February 12 and 13, with the following papers presented:

Reading Disabilities, Mrs. W. G. Hamm, Atlanta

Roundtable discussion of one-act plays for production, Mrs. Max Noah, Presiding

Poetry Suitable for High Schools, Carolyn Vance, University of Georgia

Choral Reading, Edna West, Bessie Tift College

In addition, there were demonstrations in creative dramatics, in charge of J. J. Brooks, Bass Junior High School, Atlanta; of stage make-up, by Stacey Keach, Armstrong Junior College, Savannah; and of speech recording, by Miss Frances Gooch, Agnes Scott College. The fifth grade of the Highland School, Atlanta, presented an original opera, *The Mad Monk*. Students of Washington Seminary, in Atlanta, under the direction of Ruth Draper, presented a one-act play; and Agnes Scott College, under the direction of Frances Gooch, gave a performance of Philip Barry's *Spring Dance*. A banquet was held at the Winecoff Hotel the first evening, at which the poet Gilbert Maxwell was a guest. The 1937 officers of the Georgia Association are as follows: President, Edna West, Bessie Tift College; Vice-Presidents, George P. Donaldson, Abraham Baldwin College, Ruth Simondson, Wesleyan College, and Mrs. W. W. Davidson, Atlanta; Secretary, Helen Morris, Commerce; and Treasurer, Louise Waldrop, Bessie Tift College.

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The New York City Society for the Study of Expression, now in its forty-sixth year, held its February meeting at the American Woman's Associa-

Southwestern College Library

tion Clubhouse. Dr. Robert Hannah, Hunter College, discussed *Problems of Narrative Prose*, and the balance of the meeting was devoted to a discussion of the forms of poetry. Margaret Mary McCarthy, Brooklyn College, is chairman of the executive committee.

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Saint Mary-of-the-Woods College has organized a verse speaking choir, which has become a feature of the WBOW radio hour allotted to the college, and will probably provide a portion of its program regularly.

FORENSICS

Colleges and universities in the metropolitan area of New York City have been invited to participate in the first regional radio contest. Each college is allowed one contestant, who selects his own subject and prepares his own five-minute speech. The contest is sponsored by the New York Alumni Club of Tau Kappa Alpha, and will be held over NBC stations some time in April.

Rutgers University reports a new high record in debating this year, 131 men answering the first call for debate work.

The University of South Dakota was host to the high school debate tournament February 4, 5, and 6.

Manchester College has 47 students competing for places on the freshman debate teams, and about the same number of experienced men competing for varsity teams. More than a hundred debates have been scheduled for this year.

The University of Denver has instituted a course for the training of forum leaders, under the title *The Technics of Discussion*. The objective of the course is to discover ways and means to create the spirit of co-operation in group conference and to guide conflicting patterns of thought and action into a program engendering social unity.

The second annual Pennsylvania State College Debaters' Convention was held at State College March 12 and 13. The Forensic Council of State College paid the expenses of two delegates and an instructor for each attending college, but six delegates were welcome if the home college carried the expenses of the others. Each college prepared a mimeographed statement of its position on the topic assigned it, bringing twenty copies of it to the convention. Delegates came prepared to take an active part in discussion both in committee and on the floor of the assembly. The three topics which were discussed, and upon which action policies were adopted after the discussion, were as follows:

1. Does a genuine need exist for some form of minimum wage-maximum hour regulation in the United States? If so, what form should it take?
2. Can a refusal by the American college students to participate in war under certain conditions be justified? If so, what are these conditions? Should a student refuse to participate in any war at all, in a war involving land action outside the boundaries of the 48 states, in a war involving land action outside of North and South America—or what?
3. Are there positive advantages for the male college graduate in a marriage contracted before the age of 25? If so, is such a marriage feasible on a minimum salary of $1500 a year?

The University of Missouri forensic calendar for this year involves an unusual number of propositions, including Landon vs. Roosevelt, the American Constitution (The American Constitution is a Menace to Life, Liberty, and

the Pursuit of Happiness), electric utilities, minimum wages, college education, an American monarchy, intercollegiate athletics, and consumers' co-operatives.

Phi Rho Pi, honorary junior college forensic fraternity, has voted to join with Tau Kappa Alpha in the publication of *The Speaker*, beginning with the April issue. In the future Phi Rho Pi will publish, instead of the magazine *The Persuader*, a two-page monthly mimeographed bulletin of the same title, the first issue of which appeared in February.

Virginia Intermont College recently experimented with a new type of debate when their team of girls met a team of men from Bard College of Columbia University, using the Oxford Union type of debating. Each speaker gave a short main speech, rebuttal was eliminated, and the audience was invited to ask questions and speak briefly on matters concerned with the debate. The report of the debate says that the audience remained for an hour after the debate to discuss the proposition, and at least half of them lingered for another hour continuing the discussion.

Westminster College staged their fourth annual pre-seasonal Tau Kappa tournament in December, with eleven colleges participating. Fifty-six debaters and fourteen coaches serving as judges took part in the four rounds of the tournament. The proposition concerned maximum hours and minimum wages.

The Western Reserve Speech Tournament for high schools of Ohio and Pennsylvania will be held at Cleveland April 16 and 17. Contests will be held in extempore speaking, radio plays, declamation, and radio debates. Finals will be broadcast over various Cleveland stations at the time of the contest. The final debate will be repeated at the Rotary Club luncheon April 29, and will be broadcast over WGAR at that time.

Lehigh University reports a shift of emphasis this year from intercollegiate to intramural debating, with increased interest in forensic activity resulting. Intercollegiate debates, the number of which has been sharply reduced, are scheduled off the campus—before dinner clubs and high school assemblies and over WCBA at Allentown. Ten groups of intramural debaters, eight of them composed entirely of engineers, have held a series of elimination debates upon the proposition, "Resolved: That governors, limiting speed to fifty miles per hour, should be installed on all motor vehicles licensed by the State of Pennsylvania." The final debate was between the winner of the engineers' series and the winner of a series between teams from the College of Arts and Science and the College of Business Administration. Each group functions as a unit and is in charge of an experienced varsity debater. The University established the Williams Prizes in Intramural Debating, which awarded $120 to the members of the winning team and $80 to the runners-up. Similar prizes have also just been established in extempore speaking, $75 and $25 to be awarded annually in May to the winners in a contest open only to juniors and seniors. J. Calvin Callaghan is in charge of forensic activities at Lehigh.

The Kansas Junior College Association held a speech tournament at Hutchinson February 26 and 27. Hutchinson Junior College also sponsored an invitational speech tournament February 5–6 which featured six rounds of debates and contests in extempore speaking, oratory, declamation, interpretative reading, and after-dinner speaking. Fifteen schools from three states participated.

The forensic season at Pennsylvania State College this year was opened

with an international debate with the National British Students Union on the subject of the Kellogg Peace Pact vs. the League of Nations. After a busy and varied season the final debate, with Swarthmore College, was a radio debate over WIP on the proposition, "Resolved: That 'mercy killings' by the medical profession should be legalized."

Columbia and Oxford Universities will discuss the question of government control over armament production in a translantic radio debate on April 17. Each team will have one affirmative and one negative speaker, and no decision will be given. The debate will be broadcast over the BBC in England and over the Columbia network in this country.

An unusually interesting radio discussion was broadcast recently over WJZ, New York. The program constituted in reality a symposium on co-education, under the chairmanship of Acting President Marts of Bucknell University. Two students each from Bucknell, Colgate University, and Mount Holyoke College participated. The program was centered about a Mr. and Mrs. John Bentley, whose two children, a boy and a girl, were ready for college. They were trying to decide whether to send them to co-educational colleges or to men's and women's colleges. Their questions were asked of the chairman, who referred them to one or more representatives of the colleges present, which represented the three types of institutions.

DRAMATICS

An organization which is proving to be of major importance in the field of school and college dramatics is the Federal Play Bureau of the Federal Theatre Project, with offices in New York City, and with George Terwilliger in charge of activities. This Bureau is rapidly coming to serve the function of a central information agency, and is being called upon with increasing frequency for information of all sorts: suitable plays for production, royalty arrangements, production problems, research information, costume and make-up information, and an endless variety of other services. The Bureau has compiled lists of plays of every description: royalty plays, non-royalty plays, Jewish plays, Catholic plays, historical plays, Negro plays, children's plays, plays for various holidays, and many others. It has hunted out and procured through authors and authors' agents some 7000 plays, mostly unpublished, and has published close to a hundred of them, of which a dozen have either gone into production or are being prepared for production. These plays have been read, a synopsis prepared, and those recommended have been completely cross-indexed for the convenience of directors. A list of original one-act plays is in preparation at the present time. Foreign versions of certain plays, notably *It Can't Happen Here*, have been made by the Bureau's Translations Department. Its mailing lists include farm bureaus, state granges, Four-H Clubs, settlement houses, welfare organizations, religious organizations, education organizations, historical societies, civic and recreational centers, health organizations, and schools, colleges, and universities throughout the country. For these groups the Bureau has established a Master File Catalogue of some 30,000 plays, upon which reports are instantly available. It has built up and cross-indexed a complete library of pageants, plays, books on the theatre, publications and periodicals, research information concerning plays no longer in print, and a vast

amount of other information. At the present time the Bureau is engaged in making a survey of dramatics in every producing group in the country—a survey which should produce a great deal of information valuable for teachers of this subject in high schools and colleges. All of this work is in addition to the primary work of the Bureau, which is of course to provide information, working scripts, and production advice to Federal Theatre units everywhere.

A new dramatic link with Broadway is being forged at Cornell University as the result of a co-operative plan recently entered into between the Dramatists Guild of New York and the Cornell Dramatic Club. With the object of having plays released for the non-professional theatre and Broadway at the same time, Cornell actors will begin the program with the presentation of *Around the Corner*, the new Martin Flavin play. Two casts are at work on the play, under the direction of J. Colby Lewis. Another activity of the Cornell Dramatic Club this year, under the direction of A. M. Drummond, was assistance in staging the tenth annual community dramatic tournament, held on the campus late in February in conjunction with Farm and Home Week activities. The tournament consisted of five one-act plays presented by granges, home bureaus, and small-community groups throughout the State. In addition to these activities, about fifteen groups of plays are on the Club's production program for the year.

A new quarterly magazine, *The Play Shop*, will be issued in conjunction with the other extension services of the Division of Dramatics of the Pennsylvania State College. The magazine will be published for the benefit of school, dramatic, and other amateur producing organizations, and will contain articles on directing, news of high school productions, selected lists of plays, and advice on a variety of types of entertainments. Arthur C. Cloetingh is in charge of the new undertaking.

Masefield's *The Faithful* was presented recently by The College Theatre of Alabama College, under the direction of Walter H. Trumbauer.

An interesting performance by the Feagin School of Dramatic Art was the production, February 11, 12, and 13, of Congreve's *The Way of the World*, under the direction of Milton Smith. Productions in March, by senior students of the School, included two plays by Philip Barry, *Spring Dance* and *Holiday*, and *A Bill of Divorcement*, by Clemence Dane.

The February production of the Players Club of Swarthmore was O'Neill's *Ah, Wilderness*, in which John Dolman, Jr., acted. The March play of this group is *The Cradle Song*, by Martinez Sierra.

Winter and spring plays of the Los Angeles Junior College Department of Drama include Shakespeare's *Comedy of Errors*, Priestley's *Laburnum Grove*, Bennett and Knoblock's *Milestones*, Maxwell Anderson's *Winterset*, Philip Barry's *Spring Dance*, Sheridan's *The Rivals*, Drinkwater's *Bird in Hand*, and Euripides' *Electra*. There will also be a special production consisting of two one-act plays, *Manikin and Minikin* and *Rehearsal*, and a program by the choral speaking verse choir, under the direction of Ruth Wenstrom.

The Midwestern Folk Drama Tournament was held at the State Teachers College at Cape Girardeau, Missouri. This is a playwriting contest as well as a presentation festival, only one-act folk plays with settings in the United States being eligible for the $50.00 prize, and plays presented in the festival must be those submitted in the contest.

PERSONALS

Miss Marjorie Gullan and Miss Gertrude Kerby have spent the winter and spring in America conducting courses in choral speaking, devoting the major portion of the time to Canada. Classes have been organized in the United States in New Castle, Indiana; Pittsburgh and Philadelphia, Pennsylvania; and at the Arthur Jordan Conservatory of Music in Indianapolis.

Dr. Marsee F. Evans, of Birmingham-Southern College, is studying speech pathology at the University of Iowa this year on a General Education Board Fellowship. He plans to visit other American speech clinics in the spring and to spend the summer in England doing research. O. C. Weaver, Jr., is in charge of the work at Birmingham-Southern during the absence of Dr. Evans.

Edwin P. Trueblood, of Earlham College, has an interesting article in the November *The Speaker* entitled, "Fifty Years of Experience in the Field of Speech." Mr. Trueblood was appointed to speech work at Earlham in 1888.

Edith Warman Skinner has been appointed to the Department of Drama at Carnegie Institute of Technology. Last year Mrs. Skinner taught speech at the Cornish School of the Drama in Seattle.

Everett M. Schreck is on leave of absence from the University of South Dakota for a year of study toward his Ph.D. degree at Cornell University. Mr. Schreck is director of the University Theatre at South Dakota.

Eugene R. Page has resigned his position at Albright College and is now instructor in debate and head of the English Department at Central College, Missouri.

Theodore G. Ehrsam, formerly in charge of debate work at Lehigh University, is now instructor in English and Speech in the recently organized Nassau College of New York University.

Albert J. Tener is on leave of absence from Westminster College this year, doing graduate study at the University of Michigan Law School.

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The annual meeting of the Central States Speech Association will be held with the University of Wisconsin, at Madison, on Friday and Saturday, May 7 and 8, 1937. The first session of the meeting will open at 9 o'clock on May 7, with a conference on the status of speech in the Central States area. On Friday afternoon, May 7, at 2 o'clock, sectional meetings are scheduled for oratory and rhetoric, forensics, oral interpretation, and dramatics and speech correction. On Saturday morning, May 8, at 9 o'clock, there will be sectional meetings for elementary education, secondary education, collegiate instruction, and radio speaking. On Saturday afternoon, May 8, at 2 o'clock, there will be a conference on the organization of the Central States Speech Association.

Who's Who Among Contributors

William Angus (*The Turk's Characteristic Difficulties in Learning English Pronunciation*) teaches at Northern Illinois State Teachers College as professor of English and director of Dramatics. He received the Ph.D. from Cornell University in 1935. The paper appearing in this issue of the JOURNAL is the result of extra-curricular work at Ithaca teaching English and English pronunciation to a group of Turkish men who had been sent by their government to enter American universities.

Wm. E. Utterback (*An Appraisal of Psychological Research in Speech*) graduated from Huron College and has taught at Cornell and Dartmouth. He is now head of the department of speech at Oberlin College. He is co-author (with J. A. Winans) of *Argumentation,* and of numerous articles in the QUARTERLY JOURNAL OF SPEECH.

Donald C. Bryant (*Some Problems of Scope and Method in Rhetorical Scholarship*) has since 1929 been a member of the Department of English of the New York State College for Teachers, instructing in English and Public Speaking. He holds the A.B. and A.M. degrees from Cornell University, and is a candidate for the Ph.D. degree in Public Speaking at Cornell in June, 1937. He has contributed book reviews to the QUARTERLY JOURNAL OF SPEECH from time to time and is the author of three articles—one on high school prize-speaking contests, and two on Edmund Burke (April, 1929; February, 1933; and April, 1934). He is now on leave at Cornell University.

Lee Mitchell (*The Advent of Scenic Design in England*) did his undergraduate work at Carnegie. He was the recipient of the Otto Kahn Prize in 1929. Since his graduation he has been the technical director of the University Theatre of the School of Speech, Northwestern University. His field of special study is the Elizabethan stage. His publications have appeared in *Theatre Arts; Drama; Philological Quarterly;* in such books as Baird's *Makeup,* for which he drew the illustrations; and the Kennedy-Bacon acting edition of *The Taming of the Shrew,* for which he provided the setting and light plots. At present he is collaborating with Theodore Fuchs and Berneice Prisk on a manual of stagecraft sponsored by the Rockefeller Foundation and to be published by French in May.

Carl B. Cass (*What Are We Casting For?*) is assistant professor of Speech and director of Dramatic Production at the University of Pittsburgh. He is also an associate director on the staff of the University Theatre, University of Wisconsin, during the summer session.

Eugene Bahn (*Interpretative Reading in Classical Rome*) completed his undergraduate and his graduate work at the University of Wisconsin. In 1935 he received the Ph.D. degree. He studied in Europe with Emil Pirchan of the Prague Theatre and with Frieda Richard, Viennese actress. He has taught at the University of Wisconsin, University of Iowa, and Milwaukee State Col-

lege. He is now on the faculty of Colgate University. He is second vice-president of National Collegiate Players.

Sherman Paxton Lawton (*Equipment for the Radio Speaking Course*) is teaching at Stephens College. After graduating from Albion in 1925, he did graduate work at Michigan and Wisconsin. Before going to Stephens College in 1934, he taught at Wisconsin and Bradley Polytechnical Institute.

H. L. Ewbank (*Equipment for the Radio Speaking Course*) is an associate professor of speech at the University of Wisconsin; he is chairman of the University of Radio Committee and of the Radio Committee of the National Association of Teachers of Speech. He is a member of Professor Brigance's committee on the History of American Oratory.

Lyman Spicer Judson (*Equipment for the Radio Speaking Course*) is acting chairman of the Department of Speech and Director of the Speech Clinic, University of Wisconsin Extension Division, Milwaukee, Wisconsin. He is author of *Manual of Group Discussion*, University of Illinois Press; co-author (with Dr. Andrew T. Weaver) of *Basic Speech and Voice Science*, College Typing Company, Madison, Wisconsin; co-author (with Dr. Floyd W. Lambertson) of *Intercollegiate After-Dinner Speaking*, Noble and Noble, New York. Mr. Judson is editor of *The Gavel* of Delta Sigma Rho.

George V. Bohman (*Political Oratory in Pre-Revolutionary America*) is head of the Department of Speech at Dakota Wesleyan University, Mitchell, South Dakota. He is a graduate of Monmouth College and has his M.A. from the University of Wisconsin. At present he is a member of the National Council of Pi Kappa Delta.

Doris G. Yoakam (*Pioneer Women Orators of America*) is the director of the Speech Clinic at Stephens College, Columbia, Missouri. She received her M.A. at the University of Southern California in 1932, and her Ph.D. in 1935, and has done graduate work at the University of Wisconsin. She is a member of Phi Beta Kappa, the American Speech Correction Association, and the Missouri Academy of Science, and is active in the various Speech Associations. Her research into the history of women's oratory has been pursued in libraries throughout the country, and promises to uncover a new, extensive and important field of oratory.

E. Ray Nichols (*A Historical Sketch of Intercollegiate Debating*) received his degree of Ph.B. at Franklin College, Indiana, in 1907; his A.M. at Harvard University, 1909; did Graduate work at Harvard University in the summer 1925; and was at the University of London in 1925–26. He was head of the Department of English at Ottawa University, Kansas, 1909–1911; professor of English and Public Speaking, Ripon College, 1911–1913; head of the English Department, University of Redlands, 1913–1930; and is now head of the Department of Speech at the University of Redlands. He was founder and first president of Pi Kappa Delta, 1913–1918; first editor of the Pi Kappa Delta *Forensic Magazine;* and has been editor of the *Intercollegiate Debate Series*, 1911 to date, 17 volumes. He is editor of the *Debate Handbook* on *Congress and the Supreme Court*, and joint editor with J. H. Baccus of *Arms and Munitions* and *Minimum Wages and Maximum Hours* (first two, Noble and Noble—last-named, H. W. Wilson Co.). He is also joint author with J. H. Baccus of the